

Hammer Horror

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COLLECTOR'S SPECIAL



the films the facts the faces
FROM THE STUDIO THAT DRIPPED BLOOD

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Hammer Horror

COLLECTORS' SPECIAL



For nearly forty years the name Hammer has been synonymous with the very finest in British horror films. The studio's unforgettable legacy has ensured their reputation as the most important producer of gothic horror films in the history of cinema.

As we stand on the verge of a major revitalisation in Hammer's activities, we're visiting a place that haunts the memories of film-goers throughout the world. This is a place where evil scientists conduct sickeningly cruel experiments. This is a place where savage creatures rule the night. This is a place where virgins are defiled, and the undead feast on human blood . . .
Welcome to the house of horror.

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Every night
he rises from
his coffin-bed
silently. to
seek the soft
Flesh. the
warm blood he
needs to keep
himself alive!

WHO WILL
BE HIS
BRIDE
TO-NIGHT?

DRACULA

THE TERRIFYING LOVER
WHO DIED...YET LIVED!

Peter CUSHING

DRACULA

ALL NEW
Christopher LEE

Michael GOUGH with STUBBING

THE HOUSE OF HORROR
THE MUMMY
THE CURSE OF THE WEREWOLF
THE ABOMINABLE SNOWMAN
THE PHANTOM OF THE OPERA
THE Brides of DRACULA
THE CURSE OF THE MUMMY'S TOMB
THE EVIL OF FRANKENSTEIN
THE GORGON
SHE
DRACULA - Prince of Darkness
ESQUILINE - The Mad Monk
THE PLAGUE OF THE ZOMBIES
THE REPTILE
SLAVE GIRLS
THE WITCHES
ONE MILLION YEARS BC
FRANKENSTEIN CREATED WOMAN
THE MUMMY'S SHROUD
QUATERMASS AND THE PIT
THE VENGEANCE OF SHE
THE DEVIL RIDES OUT
THE LOST CONTINENT
DRACULA HAS RISEN FROM THE GRAVE
FRANKENSTEIN MUST BE DESTROYED
TASTE THE BLOOD OF DRACULA
THE HORROR OF FRANKENSTEIN
THE VAMPIRE LOVERS
WHITE ZEPHYR RODE THE EARTH
SCARS OF DRACULA
LOST FOR A VAMPIRE
COUNTESS DRACULA
CREATURES THE WORLD FORGOT
HOUNDS OF THE BITTER
TALES OF EVIL
DR JEKYL & SISTER HYDE
BLOOD FROM THE MUMMY'S TOMB
VAMPIRE CIRCUS
DEMONS OF THE MIND
DRACULA AD 1972
CAPITAINE CORCORAN - VAMPIRE HUNTER
THE SATANIC RITES OF DRACULA
FRANKENSTEIN AND THE MONSTER FROM HELL
THE LEGEND OF THE 7 GOLDEN VAMPIRES
TO THE DEVIL... A DAUGHTER
THE FUTURE OF HAMMER

Produced by Hammer Film Productions Ltd.
Written by John H. Lasker
Directed by Terence Fisher
© Hammer Film Productions Ltd. 1974
Distributed by MCA Home Video Inc.
Data Communications Film Institute

The House of Hammer

Marcus Hearn traces the foundations and early triumphs of Britain's most famous independent film production company.

For a major player in world cinema, Hammer had humble beginnings. Hammer Film Productions Limited was first registered in November 1934. At the helm was Chairman William Hinds – a jeweller and theatrical agent who also dabbled with amateur variety under the stage name 'Will Hammer' as one half of comedy duo 'Hammer and Smith'.

The first Hammer film was 1935's *The Public Life of Henry the Ninth*, a short parody of Alexander Korda's *The Private Life of Henry VIII*. Modestly budgeted films followed in quick succession, notably 1936's *The Mystery of the Marie Celeste* starring horror icon Bela Lugosi, and in 1937 Enrique Carreras joined the company as a co-director. However, the fledgling film production company's success was relatively short-lived, Hinds and Carreras devoting their attention to their distribution concerns, *Exclusive*.

In 1947 Jack Goodlatte, the booking manager for the ABC cinema chain, requested a number of 'quota quickie' films as support features and Hammer was duly resurrected as a production subsidiary of *Exclusive*. Officially registered in February 1949, Hammer Film Productions Limited now operated from the first of their now-famous 'house studios' and resumed production with Anthony Hinds and James Carreras joining their fathers as directors.

"Jimmy Carreras was the most wonderful salesman I have ever met. He knew exactly what he wanted but charmed you out of it if it was not what you wanted."
— Val Guest



Hammer continued a prolific output of successful films including the popular *Dick Barton* series starring Don Stanard, the *P.C.* 49 films and *The Men in Black*, starting the owner of radio's most sinister voice – Valentine O'Neil. Hammer would often work with American producer Robert Lippert to secure the services of lesser transatlantic stars in short features which were often only redeemed by the budding talents of directors such as Terence Fisher.

By the early fifties, the company had switched its operational base to Bray Studios, a converted private house in Windsor. They dabbled in science-fiction (with films such as *Four-Sided Triangle* and *Spaceways*, both directed by Terence Fisher in 1953) and horror (such as 1952's *Stolen Face*, again directed by Fisher) before 1955's *The Quatermass Experiment*, and then 1957's *The Curse of Frankenstein*, decided the company's destiny. Bray Studios was by now witnessing the firm's greatest successes and a legendary atmosphere. "Hammer was one of the happiest studios I've ever worked in," recalls *Experiment*'s director Val Guest. "It was a family." It was certainly a family business, by the time the studio was finding its identity as the world's foremost

producer of horror films, James Carreras's son, Michael, was on board. "As executive producer I used to cut the turkey at Christmas," he cheerfully remembered. "It was



a really small family, a permanent unit."

The groundbreaking achievements of the Hinds and Carreras families culminated in Hammer winning the 1968 Queen's Award for Industry – reward for bringing over £2.5 million into the country. In fact, the classic horror films of Hammer form only a fraction of an output that is estimated at over 260 features. War stories such as *The Camp on Blood Island* and psychological thrillers such as *The Nanny* are as highly regarded examples of their genres as the studio's horrors. It is a tribute the small team of producers and directors, as well as the informal repertory company of familiar actors headed by Peter Cushing and Christopher Lee, that such diverse films retain such a strong identity and dignity.

The violence in Hammer films may have been eclipsed by the brutality of modern cinema, and the teasing eroticism may now look shy in the face of today's pornography, but the best films still have a quality which transcends such exploitative elements.

"Those films," as Michael Carreras noted, "will last forever."

"Critics never forgave us for being successful."
— Michael Carreras



"I do the parts now that that I think the audiences want to see me doing. Who wants to see me do Hamlet? Very few. But millions want to see me as Frankenstein, so that's the one I do."

Peter Cushing

The unmistakable features of one actor gave British horror cinema its most instantly recognisable image throughout decades of classic films. Bill Harry pays tribute to Peter Cushing - to many, the face of Hammer.

When Peter Cushing passed away on 11th August his friends and associates, rather than mourn at the loss of such a well-loved figure, observed that he would at last be content in joining his beloved wife Helen. Their story is one of



an abiding love. The actor married actress Helen Deek in 1940 and never really recovered from her death in 1971.

Between the years 1971 and 1982 he appeared in thirty-two films and made thirteen television appearances in addition to recording half a dozen audio books. Cushing also faced a battle against cancer with determination and courage. When it was originally diagnosed in May 1982 he was given between a year to eighteen months to live. Astounding doctors, he persevered, later commenting, "I am still regarded by the local medical fraternity as 'a walking miracle'."

Yet despite his frail health he remained dedicated to friends and kindly to fans, appreciating their interest in an impressive career which covered nearly a hundred films since his initial debut in *The Man in the Iron Mask* in 1939.

Cushing's entry into the profession began in the early thirties when he took up the position of assistant stage manager of Worthing Repertory Company in Sussex, making his debut as an actor in 1935. Over the years he received critical acclaim for his performances and was to appear as Darc in Lawrence Olivier's classic film production of *Hamlet* in 1948. During the fifties he became one of Britain's first television stars and was awarded the title British TV Actor of the Year in 1955. As Cushing himself commented, "I'd worked for the BBC practically non-stop between 1951 and 1956, and became known as 'the uncrowned King of Television.'"

One of his most sensational appearances was as Winston Smith in the dramatisation of George Orwell's *Nineteen Eighty-Four* in 1954, a play which became the talking point of the nation and the subject of front page headlines in the tabloid press. The BBC was inundated with calls of complaint about the realism of the torture scene in Room 101 and there were even

questions raised in the House of Commons. Despite, or perhaps due to, the furor, the play was repeated the following Thursday, resulting in the BBC enjoying its highest viewing

figures since the Coronation. *Nineteen Eighty-Four* was directed by Rudolph Cartier, the Austrian-born producer also responsible for presenting Nigel Kneale's

Quatermass series and directing Cushing in Kneale's *The Creature*, which was later filmed by Hammer as *The Abominable Snowman*.

Due to their success with Hammer Films over two decades, Peter Cushing and Christopher Lee were acknowledged to have inherited the mantle of Boris Karloff and Bela Lugosi, their names becoming synonymous with horror movies. Yet Peter's early career was not restricted to genre films and he appeared as priests, teachers, bank managers, and even alongside Laurel and Hardy in *A Chump at Oxford*. "I was so proud to be with two of the greatest comedians the cinema has ever produced," he later said.

However, after appearing as the amoral Baron in *The Curse of Frankenstein* in 1957 he became one of the major names of the horror genre, with only brief excursions into other fields from then on - notably in science-fiction as Doctor Who in two Dalek movies and as the ruthless Grand Moff Tarkin in 1977's *Star Wars*. "I've always wondered what a Grand Moff is," he mused.

Cushing also proved to be a popular and convincing Sherlock Holmes, first playing the part in Hammer's 1959 adaptation of *The Hound of the Baskervilles*. Arguably one of the best Holmes films ever made, it was to be the first of a series, but the idea was abandoned, reportedly after objections by the Conan Doyle estate. An enthusiast of the Victorian detective, Cushing provided some input of his own, suggesting that Watson shouldn't be portrayed as a buffoon as in so many other interpretations. After all, "There's no way that Holmes would suffer him if he were," Peter pointed out. Cushing had the opportunity to don the deerstalker once again in an acclaimed BBC television series almost a decade later and the 1984 TV movie *The Masks of Death*.

Of the many Hammer films he appeared in, he is particularly impressive in his appearances as Van Helsing in the *Dracula* cycle and for his series of portrayals of Victor Frankenstein. He brought a quality of acting to the rôles not previously associated with the genre and, despite his gaunt features, ideally portrayed a refined, noble gentleman, believable as the determined vampire hunter or the dedicated scientist.

Few actors have received such warm praise from their peers, and such generous accolades on their passing. Cushing admitted to contemplating suicide when Helen died, but remembered her last letter to him: "Let the sun shine in your heart. Do not pine for me, my beloved Peter, because that will cause unrest. Do not be hasty to leave this world, because you will not go until you have lived the life you have been given. And remember, we will meet again when the time is right... this is my promise."



"The biggest surprise I got came when I was shown a wood engraving of Vlad Dracula's face. You'll never believe it . . . but he looked exactly like *me*!"



Christopher Lee

In Christopher Lee, Hammer were lucky to secure a talented star whose portrayal of Dracula is still considered by modern audiences to be definitive. Bill Harry profiles the career of an actor who is still excelling in more diverse rôles.

A descendent of Charlemagne, standing off Ains Tall, Christopher Lee has chilled spines in dark cinemas around the world for over thirty years, most notably in the series of films based on Bram Stoker's *Dracula*. In the seventies he based himself in Hollywood, discarding the mantle of 'master of horror' with some success. However, he continues to accept the odd assignment of a macabre movie, despite once vowing that he would never appear in another horror film.

Lee was born in London on 27th May 1922, and became interested in acting at the age of nine after appearing in a Shakespearean play at school. He joined the RAF during the war as an intelligence officer, during which time he took the opportunity of meeting some relatives in Italy. It was at the suggestion of one of them, his cousin Count Niccolò Caradini, that he decided to become a professional actor and signed with the J. Arthur Rank Organisation in 1947.

He appeared in various films including *Corridor of Mirrors*, *Twistie True*, *Song for Tomorrow*, *Captain Horatio Hornblower*, *Hamlet*, *A Tale of Two Cities*, *Scott of the Antarctic* and *Houlihan Rides*, before hearing that Hammer were seeking an actor to portray 'the Creature' in *The Curse of Frankenstein*. As he'd been struggling as a bit player, having made about thirty films, he decided to audition for the rôle. "I went along and actually convinced them that I would make a suitable creature," he recalls. "It didn't worry me that they might make me totally unrecognisable, because I wasn't getting anywhere looking like myself."

1956 witnessed a turning point in Lee's career. Not only did the rôle of the Creature make him famous, it resulted in his electrifying portrayal of the evil Count in *Dracula*, and his career as a major star of the horror genre was launched.

In both films, and in a series of subsequent movies, Lee co-starred with Peter Cushing. He later commented that *The Curse of Frankenstein* was "the start of a very deep friendship between myself and Peter Cushing, whom I found to be a person of exceptional character and deep understanding." The duo were Hammer's equivalent of Universal's Boris Karloff and Bela Lugosi and they were to star in re-makes of most of the classic horror movies. Apart from Frankenstein's Creature and *Dracula*, Lee portrayed other famous horror characters such as the Mummy and Dr Jekyll, in addition to his bravura performance in the title rôle of *Rasputin - the Mad Monk*.

Following the original 1956 *Dracula*, which Lee considered the best of the series, Hammer was planning to film *The Revenge of Dracula* as the immediate follow-up, but their plans were revised because Lee refused to repeat his performance due to the fear of typecasting. As a result, he was able to appear in a diverse number of rôles and establish his versatility as an actor before finally agreeing to star in *Dracula - Prince of Darkness*, eight years after his debut as the vampire Count.

Lee remains fascinated not only by Stoker's novel but with the historical truth behind Vlad the Impaler, and still

feels he never really had the opportunity to play *Dracula* as the character should have been portrayed. Admitting that the first Hammer film was the closest version to the book which had been filmed, he was to add, "in that film he did resemble Bram Stoker's creation in many ways, except in appearance, which was wrong and has remained wrong in every subsequent version of the story. The *Dracula* of the book wore a coat, while all this business of



cloaks and opera capes comes from the old Universal pictures. The idea of a man living in the depths of Transylvania, dressed up in white tie and tails and a cape is really quite ridiculous."

With Hammer, however, he embarked on a series of gothic horror movies which have an unforgettable style. He also starred in a number of films for another British studio, Amicus, in movies such as *Dr Terror's House of Horrors*, *The Skull*, *Scream and Scream Again*, *The House That Dripped Blood* and *I, Monster*.

Lee also appeared as Sherlock Holmes in the Anglo-German *Sherlock Holmes and the Deadly Medusa*, as Mycroft Holmes in *The Private Life of Sherlock Holmes* and, in partnership with Hammer producer Anthony Nelson Keys, formed his own company to produce *Nothing but the Night*.

In addition to Count *Dracula*, Lee is also remembered for his interpretation of Sax Kohmer's evil Oriental genius Fu Manchu. His first film in a trilogy directed by Don Sharp began with *The Face of Fu Manchu* in 1965, which was possibly inspired by his portrayal of Chung King in Hammer's *The Terror of the Toings*. This was followed by *The Brides of Fu Manchu* in 1966 and *The Vengeance of Fu Manchu* the following year.

He continued to portray the character in two continental films directed by Jesse Franco, *The Blood of Fu Manchu* and *The Castle of Fu Manchu*.

When he upped his roots and took his family to Hollywood, it was an attempt to free himself from the horror field. He had appeared in well over a hundred films and numerous television dramas, but felt he needed to appear in mainstream movies which would offer him more variety as an actor. He was encouraged in the venture following his portrayal of the sinister gunman Scaramanga in the James Bond film *The Man With the Golden Gun* and Rochester in *The Three Musketeers*. The move seemed to work and his film appearances included *Airport '77*, 1941, *Caravans* and *Bear Island*, although he couldn't entirely escape from the genre which had established his name and accepted rôles in movies such as *House of the Long Shadows* and *Gremilins 2*.

The continuing lure of his most famous character is, however, difficult to shake off. "If I was offered Stoker's story exactly as he had written it, I would do it again," he maintains, "and that would be for the very last time."



A HERITAGE OF HORROR





Hammer's reputation rests on the quality of their finest gothic horrors and fantasies. With synopses, production details and essential on-screen credits, Alan Barnes and David Miller examine some of the best-remembered films from the studio's rich heritage . . .

THE QUATERMASS XPERIMENT

Professor Quatermass
Inspector Lomax
Victor Carroon
Judith Carroon
Blake
Gordon Briscoe
Katie
Television Producer
Gill

Brian Donlevy
Jack Warner
Richard Wardsworth
Margia Dean
Lionel Jeffries
David King Wood
Thara Hirsh
Gordon Jackson
Jane Asher

Screenplay

Richard Lardas and Val Guest
based on the BBC tv play by

Music composed by
Conducted by
Director of Photography
Special effects
Art Director
Producer
Director

Nigel Kneale
James Bernard
John Hollingsworth
Walker Harvey BSC
Les Bowie
J. Elder Willis
Anthony Blund
Val Guest

Professor Bernard Quatermass of the British Rocket Group sends the first manned rocket into space with a crew of three astronauts: Greene, Reichenheim and Carroon. When the rocket returns to Earth, only Carroon emerges - the other two astronauts have disappeared.

The desperately ill Carroon is moved to the Central Clinic in London, where he absorbs a cactus into his arm. He soon escapes and kills a man, reducing the body to a shrivelled husk. Quatermass theorises that a disembodied form of life got into the rocket, and is now using Carroon as a carrier. The organism can kill and multiply, but needs food.

Carroon tries to destroy himself in a chemist's shop. He fails, and staggers down to the canal, racked with pain. He encounters a little girl but cannot bring himself to kill her. The following night in Regent's Park Zoo, a rapidly transforming Carroon attacks and kills the animals in the cages. Investigating the killings, Quatermass discovers a fragment of the main organism which devours laboratory mice in seconds.

The army are sent onto the streets to look for the creature. It is discovered hanging from scaffolding in Westminster Abbey, now a monstrous octopoid growth about to enter its spore-producing stage. Quatermass orders that the scaffolding be connected to the main power lines and the entire output of Battersea Power Station is channelled through it. The creature dies and Quatermass walks silently from the Abbey - he is going to start again . . .



Director and screenwriter Val Guest was initially reluctant to work on *The Quatermass Xperiment*, adapted from Nigel Kneale's massively successful 1953 BBC television series. He eventually relented, electing to handle the film in a vérité documentary style, complete with hand-held camera work and overlapping dialogue.

A gruff Irish-American, Brian Donlevy, took the lead. Reportedly fond of his drink, the crew would ply him with black coffee all morning only to find he was lacing it. Margia Dean, as Judith, was apparently cast as part of the distribution deal, she was the distributor's girlfriend. Her dialogue was later dubbed. The little girl that Carroon menaces beside the canal was a young Jane Asher, who found her co-star's alien make-up so horrible that she burst into tears upon completing her scene.

Location filming took place at Whipsnade Zoo and in Windsor, on Goswell Hill and at a chemist's in Queen Charlotte Street. The remainder was photographed in and around Bray. The rocketship was shot on derelict ground, with only the bottom of the ship being built and the hull added on a matte shot. Similarly pieced together were the sequences set in Westminster Abbey, viewed through wide-angle lenses to give the impression of space to what was only a fairly cramped studio. The monster itself was 'built' by special effects expert Les Bowie from tripe and strips of rubber.

The picture soon broke house records on its premiere at the London Pavilion, Piccadilly on 26th August 1955. Commonly believed to be the first X-rated movie (that honour went to a French film, *La Vie Commence Demain*, in 1951; it mentioned artificial insemination) the film's title emphasised the 'X', presumably to stress its adult tone. Under the name *The Creeping Unknown*, it earned a dubious distinction in America - it was the first film to scare someone to death. A coroner in Oak Park, Illinois, recorded that a young boy had died, his heart "... collapsing after extraordinary tension while watching (the) movie."

Hugely influential and widely admired, *The Quatermass Xperiment* was recently considered a prime candidate to be remade as part of the new wave of Hammer films. A script, by Allen author Dan O'Bannon, has already been written. ♦

"This is the best and nastiest horror-film that I have seen since the war. How jolly that it is also British!"

News Chronicle

X-The Unknown

Dr Adam Royston
Elliot
McGill
Peter
Bennetman
Sgt Grimsdike
Pvt 'Spider' Webb
Pvt Loring
Boy

Evans Digger
Edward Chapman
Leo McKen
William Lucas
Peter Hammond
Michael Ripper
Anthony Newley
Kathleen Cope
Tina Turner

Screenplay
Music composed by
Production Designer
Director of Photography
Make-up
Executive Producer
Producer
Director

Jimmy Sangster
James Bernard
Bernard Robinson
Gerald Gibbs
Phil Leakey
Michael Carreras
Anthony Hinds
Leslie Norman



An army test of a new portable
galger counter on a Scottish
beach reveals an unknown
source of radiation. Before it can be
investigated further, the ground is
shaken by a series of terrifying explo-
sions and an apparently bottomless fis-
sure opens.

Dr Adam Royston of the Atomic
Energy Establishment at Lochmouthe is called in, and though he discovers several soldiers with horrific burns, the source of the radiation has
disappeared. Later, two boys playing in the woods are attacked by a mysterious force. Something is absorbing radiation from all the radioac-
tive material in the area, including the nearby village hospital's supply of radium. Royston theorises about an ancient intelligence at the cen-
tre of the Earth which, now awakened, could be seeking to reclaim the planet.

The fissure is filled with concrete, but a huge gelatinous mass breaks out and heads towards the village. Royston has developed a process
to disperse radiation without explosion had, using a supply of cobalt as bait, the subterranean creature is lured away from the village and
destroyed by his machine.

Jimmy Sangster, then a young staffer at Bray, turned screenwriter
overnight after he'd pitched in the most ideas at a production meeting
for a rushed semi-sequel to *The Quatermass Experiment*. He'd joined
Hammer in 1946 as a third assistant director on shorts, rising quickly to
the heights of Production Manager; a job he retained on the film of his first
full-length script. He would become one of the company's most prolific
writers, revelling in his self-proclaimed handle, 'Jim the Nasty.'

His hero, Dr Adam Royston, is Quatermass in all but name. Peter
Hutchings's 1993 text, *Hammer and Beyond*, notes this and other similari-
ties more fully, also interpreting the opening scenes *pace* Freud: the film

"... begins with a vaginal crack
opening up in the ground, and a
nameless object emerging... (then
heading) directly towards a phallic
tower and harming to death a boy
called Willy..."

Make-up designer Phil Leakey
achieved the ground-breaking
effect of making a man's face 'melt'
before the eyes by taking a mould-
ing of the actor's head, casting it in
two halves from paraffin wax, and
placing this over a complete plaster
skull with heating elements inside.

Released in September 1956, the
film did the circuit as a double-bill
with Henri-Georges Clouzot's cult
chiller, *Les Diaboliques*. Said
Monthly Film Bulletin: "... enthu-
siasts may find the present adven-
ture rather tame when compared
with the more grisly exploits of
Professor Quatermass."

Sangster would later write *The
Trojanberg Terror*, another
Quatermass-style thriller, for rivals
Eros.





The Curse of Frank

Victor Frankenstein
Elizabeth
Paul Kremp
Creature
Young Victor
Justine
Professor Bernstein
Adam

Screenplay
Music Director
Music composed by
Director of Photography
Art Director
Production Designer
Make-up
Executive Producer
Associate Producer
Producer
Director

Peter Cushing
Hazel Court
Robert Urquhart
Christopher Lee
Melvyn Hayes
Valerie Gayet
Paul Hinds
Joel Hoed
Henry Sangster
John Hellingworth
James Desmond
Jack Asher BSC
Ted Marshall
Bernard Robinson
Phil Leakey
Michael Carreras
Anthony Nelson-Jones
Anthony Hlade
Terece Fisher

A priest rides to a lonely mountain prison where he is shown to the cell of Baron Victor Frankenstein. The Baron begs him to listen to his story . . . Using his considerable inheritance, the young Baron engages a private tutor, Paul Kremp, to work with him on exploring new fields of biology and physics. Their first success is the reanimation of a dog's corpse by means of primitive electrical apparatus. Frankenstein becomes obsessed with creating and bringing to life a perfect human being with the hands of an artist and the matured brain of a genius. He bribes and steals for the bodies he needs, and murders the elderly Professor Bernstein to use his brain. Frankenstein finally completes his Creature, but Kremp is appalled and leaves. A stray bolt of lightning starts the generators and the Creature is brought to life, but the brain has been damaged and the creation is a mindless brute. Frankenstein will not destroy it, and the Creature goes on a murderous rampage. Further attempts are made to operate on the damaged brain, but the Creature escapes and captures Frankenstein's wife, Elizabeth. In a rooftop struggle, the Creature is set ablaze with an oil lamp, and falls into a vat of acid.

Kremp will not validate Frankenstein's story - he is taking Elizabeth away. Baron Frankenstein is led to the guillotine, and the blade is slowly raised . . .

Entering production on 19th November 1966, and budgeted at a mere £65,000, *The Curse of Frankenstein* - a visceral, melodramatic reworking of Mary Shelley's original - was to utterly transform Hammer's fortunes on both sides of the Atlantic and create a genre template for the studio's house style. It might have been very different. Michael Carreras was originally offered an unspectacular script from Max Rosenberg and Milton Subotsky (who would later found the rival horror company, Amicus). Planned for cheap black-and-white with the ageing Boris Karloff in the title role, the production ran into difficulties when US giant Universal Pictures threatened to sue if Hammer used any distinct elements from their cycle of earlier Frankenstein movies.

Reacting to this, Jimmy Sangster authored a new script (then entitled *Frankenstein and the Monster*) in the style of a gory Sheridan drawing-room comedy, and the company geared up to shoot in Eastmancolor. Problems continued when American hackers got cold feet over the casting of British unknowns, their objections only overcome after reassurances from Hammer that there'd be " . . . no trace whatsoever of a British accent".

Giant actor Bernard Bresslaw was reportedly the original choice for the Creature, ultimately rejected for his comedy associations. Replacing him, Christopher Lee played the monster like an unco-ordinated child. After several approaches over the years via his agent, John Redway, Peter Cushing finally became available to work for Hammer, effecting a cruel and Machiavellian portrayal of Frankenstein. Two Barons actually appear in the film; a brief flash-back affords a glimpse of a very young Melvyn Hayes, later famous as 'Gloria' in the wartime sitcom *It Ain't Half Hot Mum*, playing the teenage Victor.

Stuntman Jock Easton ran into trouble while duelling for the Creature. Set alight ("I want him to look like . . . an inhuman torch," instructed the director) he dived through a sugar glass window pane and only just managed to plunge into the 'acid bath' beneath.

The film met a critical storm upon release in May 1967, "Depressing, degrading!" fumed *Tribune*. " . . . for Sadists Only," raged the *Telegraph*. *The Observer* was rather more specific: "Without any hesitation I should rank *The Curse of Frankenstein* among the half-dozen most repulsive films I have encountered in the course of some 10,000 miles of film reviewing." It's rather a shame these esteemed critics didn't see the shots of a hanged man's head dissolving in acid which were never included in the British print.

Staggering US returns, exceeding seventy times the original cost of production, ensured Hammer's future. American distributor Columbia Pictures contracted Hammer to make three pictures per annum for them, with other Stateside highshots close behind.



kenstein



Quatermass 2



Quatermass
Laman
Jimmy Hall
Marsh
Sheila
Davison
Broadhead
The PWD
German
Ertie

Brian Donlevy
John Longden
Sidney James
Bryan Forbes
William Franklin
Vera Day
Charles Lloyd Pack
Tom Chato
John Van Epsen
Percy Herbert
Michael Ripper

Story
Screenplay
Music
Conducted by
Director of Photography
Art Director
Make up
Special effects

Nigel Kneale
Nigel Kneale and Val Guest
James Bernard
John Holingsworth
Gerald Gibbs
Bernard Robison
Phil Leakey
Bill Warrington
Henry Harris
Frank George
Michael Carreras
Anthony Hinds
Val Guest

Executive Producer
Producer
Director

Professor Quatermass investigates a mysterious shower of meteorites at Wimmerden Flats, and discovers a vast complex. To his amazement it strongly resembles his abandoned plans for a moon project, which used domes to contain a breathable atmosphere in space.

At the Flats, Quatermass's assistant Marsh is affected by one of the meteorites and is taken off by a squad of masked guards. Quatermass and an MP called Broadhead are taken inside the plant, which they are told produces a new synthetic food. Broadhead falls into one of the pressure domes which is full of a corrosive poison. Quatermass escapes from the plant, convinced that some alien intelligence has taken over the personnel - creatures which travel to Earth in the meteorites and are housed in the domes.

Quatermass visits the new town near the complex with a reporter - they are going to expose the secrecy surrounding the project. Quatermass tells the workers from the complex that they are producing food for alien beings. A band of rebel workers take over the plant and attack the domes with bazookas, but the vast, shapeless creatures are released, having acclimatised to our atmosphere. Quatermass has discovered an asteroid in orbit, from which the aliens came to Earth. He destroys it with a rocket and, with the destruction of their central intelligence, the aliens perish.



Having scored such a huge hit with *The Quatermass Experiment*, a follow-up was inevitable. Principal photography commenced on 21st May 1956. With a budget of £92,000, a unit could be transported to the Wimmerden Flats plant.

For \$25,000 and his return air fare to the States, Brian Donlevy again played the Professor, despite his reported drink problem and total uninterest in the part. Donlevy's wig was blown off while shooting the hurricane sequences on the Sussex Downs, and took off "like a bat" according to Val Guest. Desperate props men chased it across the hills.

Bryan Forbes, later to become an accomplished director in his own right (*The Stepford Wives*) joined the cast as a member of Guest's informal rep company playing Marsh, Quatermass's young assistant. This company also included Sidney James, as he's credited, carrying on in the lowlife vein of all his cinema appearances up to this point. Vera Day, an ex-hairdresser's model, was promoted to a starring rôle after a bit part in Guest's previous *Dance, Little Lady*. One of the many described as the "British Monroe", she got closer than most by appearing alongside Marilyn in that year's *The Prince and the Showgirl*.

The movie opened in Britain on 17th June 1957. A breathless *Picture Show* said, "the 'X' certificate given this film is sheerly for the horror in it... sure to satisfy thrill-lovers with strong stomachs." Hammer were eager to make a second sequel, but Kneale refused the rights until they'd let him pen the screenplay solo. It would be a decade before the studio relented.

Tom Friend
By Rollason
Hein Rollason
Peter Fox
Ed Shelley
McNee
Travis
Lama
John Galt

Story and screenplay
Maurice Duvall
Music composed by
Director of Photography
Production Designer
Art Director
Make-up
Executive Producer
Associate Producer
Producer
Director

Robert Tucker
Peter Cushing
Maurice Duvall
Richard Martin
Robert Armitage
Michael West
Wolfe Rennie
Robert Taylor
Anthony Quinn
Tina Turner
Mike H. Hinesworth
Benjamin Franklin
Arthur Conan
Dorothy Dandridge
Ted Marshall
Fred Lasker
Michael Crichton
Anthony Nelson Keys
Anthony Quinn
Val Galt

THE ABOMINABLE SNOWMAN

Doctor John Rollason is involved in a search for the legendary Yeti, or 'Abominable Snowman' of the Himalayas. As his party sets off from a monastery, Rollason is warned by the Lhama to "act on behalf of mankind."

With Rollason is a gun-runner called Friend, a trapper, Ed Shelley, and a young man called McNee who saw a Yeti on a previous expedition and is obsessed with the creatures. Friend intends to capture the Yeti and exploit it commercially. They capture a creature that Friend is convinced is a Yeti, but Rollason recognises it as a species of rare monkey.

By night, a genuine Yeti breaks into the camp, releasing the monkey, but it in turn is shot by Friend. Rollason theorises that the Yeti are not in fact a missing link, but are of a far greater intelligence than man, and are waiting for the time when man dies out. The dead Yeti is moved into a cave, and a trap is laid to capture a living specimen, but the Yeti play tricks on the explorers' minds. Friend is killed in an avalanche, but Rollason is saved by the benevolent creature. Rollason returns to the Monastery, telling the Lhama that what he was looking for does not exist. . . .

In his 1966 autobiography, Peter Cushing mistakenly recounts shooting Nigel Kneale's Lovcraftian take on the Yeti myth on the Jungfrau in Switzerland. In point of fact, Cushing never went on location for the film: all his scenes were shot on the Bray lot – a tribute, perhaps, to Bernard Robinson's magnificent set design. For the few genuine mountaineering sequences, director Val Guest took a pared-down crew of camera people and mute actors' doubles 8,000 feet high up the Peak du Midi in the French Pyrenees. Roped together, and with just two days' rudimentary ski instruction, it's a wonder they suffered total injuries of no more than a single broken leg.

Back at Bray, the snowscapes were convincingly swept with salt, perspex shavings and fire foam. Keen not to blow the suspense herd carefully generated throughout the filming, Guest ensured that the most one sees of the Yeti creatures was the odd limb and a brief half-its close-up right at the very end of the picture.

Cushing astounded cast and crew alike in one scene; when his character was studying the Yeti tooth, he suddenly produced from his pockets – unscripted and unheard – a nail file, a tape measure, and a magnifying glass with which to scrutinise the prop. This genuine first take – complete with fellow artists' baffled expressions – remains intact in the finished print. +

Jonathan Harker arrives at Count Dracula's castle where he is engaged to a British girl, and Dracula's Count is initially charming, but a more sinister side to Harker is his prison. Later, Dracula meets a woman, a girl who tries to bite his neck. He is saved from a vampire's arrival of Dracula, but Harker is infected with vampirism.

Decker Van Helsing is a doctor who is working with Harker to save Dracula. Van Helsing's wife gives Harker's diary to Van Helsing, who then kills Dracula.

Dracula

...the Count, who places Hammer in a coffin, and puts a curse on his heart.

Van Helsing tries to find Hammer in the village of Holmwood. Hammer has returned to Holmwood's sister Lucy, who is now with a group of travelling gypsies. At night, Lucy is bitten by Dracula.

Dracula's gypsy calls on Van Helsing, as their physician, to help Lucy. Van Helsing attempts to protect the young girl's flower, but she has then removed. By night, Dracula returns to his room and kills her. Her body is placed in the coffin.

Later, Lucy is seen in the woods - alive. Van Helsing and Hammer corner her in the vault, and brand her with a crucifix before staking her. They then trace Dracula's coffin to a nearby undertaker, but Mina is lured there by Dracula, who attacks her. The following night he strikes again, and Van Helsing has to give Mina a blood transfusion from her husband to save her life. The Count returns and takes Mina with him in his coach.

Holmwood and Van Helsing pursue Dracula back to his lair, where Van Helsing forces the vampire into the rays of the rising sun, reducing the Count to dust.

"... the blood drips realistically, the shadows are eerier, the gloom deeper, and the atmosphere maddening. Horror is presented here as it has rarely been pictured before, and audiences will have to be strong to bear up." - Motion Picture Exhibitor

The TERRIFYING Lover - who died - yet lived!

Screenplay by JIMMY SANGSTER Executive Producer ANTHONY HARRIS M.P.C.

PETER CUSHING

DRACULA

(Cont. 2) Adapted by

the story by MICHAEL GOUGH
and MELISSA STRIBLING
and CHRISTOPHER LEE . Dracula

by Hammer colour processed by Technicolor

Developed by JIMMY SANGSTER Executive Producer ANTHONY HARRIS M.P.C.
Produced by ANTHONY HARRIS Directed by MICHAEL CURRIE
Executive Producer MICHAEL CURRIE

Adapted by Rank Film Distributors Ltd.



Television cameras covered the London premiere of Hammer's *Dracula* in June 1968. One cheerful punter, exiting the cinema, was asked for his opinion of the movie. "I love to see the blood spurt," he answered with relish.

Obtaining the copyright to screen a pulkabb Eastmancolor Count wasn't an easy business. Universal Pictures had drawn up an exclusive contract with Bram Stoker's estate in the thirties, forbidding all others the film rights to *Dracula*. At a cost of \$40,000, the contract ensured Universal's cycle of pictures with Bela Lugosi in the starring rôle. After months of solicitors' wrangling a compromise was reached, Hammer forfeiting distribution rights to Universal in exchange for permission to make the picture in the first place. Ironically, *Dracula* became public domain - and therefore, free for all - in 1962, fifty years after Stoker's death.

Christopher Lee's Count was a charming sexual predator, a marked contrast to Lugosi's grand guignol hamming. Jimmy Sangster's script carefully avoided the cliché of Universal's vampire; this Dracula could not turn into a bat, nor scale walls (less still, walk through them); his powers were left in the realm of supposition.

A detailed spreadsheet for the budget survives. £1,000 for the script, the same amount spent on costumes and wigs. £1,015 for James Bernard's literal ("Draa-cuu-laa") score. £11,033 on sets... a grand total of £13,415.

Director Terence Fisher took his work to heart. His widow, Morag, has recounted the awful nightmares that would interrupt his sleep between days spent on the set. His classic film has caused many others similar trauma in the thirty-six years since its release.

Van Helsing
Dracula
Armin
Mina
Lucy
Greta
Jonathan
Vampire Woman
Doctor Seward
Undertaker
Pover

Screenplay
Music composed by
Conducted by
Director of Photography
Production Designer
Make-up
Executive Producer
Associate Producer
Producer
Director

Peter Cushing
Christopher Lee
Michael Gough
Melissa Stribling
Carol Marsh
Olga Dickie
John Van Eynde
Valerie Gonsi
Charles Lloyd Pack
Miles Malleson
Geoffrey Bayldon

Jimmy Sangster
James Bernard
John Hollnagelworth
Jack Asher BSC
Bernard Robinson
Phil Leskey
Michael Carreras
Anthony Nelson Keys
Anthony Hulse
Terence Fisher





Baron Frankenstein escapes the guillotine with the assistance of a hunch-backed dwarf, and sets up a medical practice under an alias in the village of Carlsbruck. Frankenstein also works at the Poor Hospital, where he is joined by Dr Paul Klove, who recognises the Baron and asks to assist him in his work. Frankenstein shows him how, using bodies from the hospital, he has created a new body for Karl, the dwarf who helped him. That night, Karl's body is transferred into the 'perfect' body and he is restrained in an attic room to recover. Margaret Courad, a young assistant at the hospital, visits Karl and inadvertently sets him free. Karl returns to Frankenstein's laboratory and destroys his 'old' body, but he is disturbed by a janitor who savagely beats him, damaging his newly-transplanted brain. Karl kills the janitor and escapes. Hiding in the chateau of Margaret's Aunt where he hides in the cobwebs. The brute damages him, however, turned him into a cannibal. Frankenstein arrives at the chateau for a medical evening, but the source is interrupted by Karl, who smashes his way in, shouting "Frankenstein - help me!" before collapsing, dead. Frankenstein flees back to the Poor Hospital, where he is attacked by his patients. The authorities arrive to arrest Frankenstein, but he is already dead. Klove secretly transfers the Baron's brain into a new body, and under the alias of Doctor Franch, the Baron begins his work anew in London's Harley Street. . . .

Doctor Victor Barla
Doctor Hans Klove
Margaret
Karl
Hergman
Felix
Paul
Up Patient
Headman
Inspector
Melia
Janitor
Karl

Peter Cushing
Francis Matthews
Emmie Gwyne
Richard Gwynn
John Wain
Lionel Jeffries
George Cellier
Richard Wadsworth
Charles Lloyd Paul
John Aarnt
Arnold Diamond
George Woodbridge
Michael Ripper

Written by
Additional dialogues
Music
Director of Photography
Production Designer
Make-up
Executive Producer
Producer
Director



After the press launch for the first Frankenstein sequel, James Carreras was asked how Hammer planned to resurrect the Baron, presumably guillotined at the end of *Curse*. Without batting an eyelid, he replied, "Oh, we saw the head back on again. . . ."

Three films - the then-titled *The Blood of Frankenstein*, the luridly-titled *The Corpse on Blood Island*, and the lamely-titled *The Sharkel* - were announced as the constituents of Hammer's revolutionary deal with Columbia Pictures. Half the budgets for these were put up by Columbia. In exchange for worldwide distribution rights, *Revenge* wasn't Hammer's second excursion into the Baron's world; a pilot was made for a continuing American television series, *Tales of Frankenstein*, in January 1968. German actor Anton Diffring took the lead. Poorly received Stateside, it was never broadcast, and the projected series unceremoniously scrapped.

Oscar Quiza endured considerable agonies playing Cyclopean hunchback Karl. It took three hours in make-up to cover one eye entirely with a tissue compound, only to find that the strain put on the arm he could use was so great it gave him tension headaches throughout the filming.

The prelude to the film dates the events of *Curse* as taking place in 1860, establishing a continuing timeline for the series of films. ➤

Marla Lande and David Ooley

Peter Bryan
 James Bernard
 John Hollingsworth
 Jack Asher BSC
 Bernard Robinson
 Roy Ashoon
 Sid Pearson
 Anthony Nelson KC
 Anthony Hinds
 Terence Fisher

**University of Texas at
Austin**

CASE

1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26

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Holmes's companion Dr Watson travels with Sir Henry to the Hall, where they learn that a vicious convict, Seidon, has escaped from Dartmoor prison and is loose in the area. Mrs Barrymore, Sir Henry's housekeeper, is in fact Seidon's sister, and has secretly been sending him food and clothes. When the convict is discovered dead on the moor, attacked by the hound, he is wearing an old suit of Sir Henry's. Holmes is secretly in contact with Seidon, and finds out that some awful sacrificial rite is being carried out on the moor. A farmer called Stapleton and his daughter are in truth illegitimate descendants of the Baskerville line - the hound is, in reality, a dog they have hidden in an abandoned mine. The huge animal is starved to keep it savage.

Holmes exposes their plan to kill Sir Henry and take the fortune for themselves. Stapleton is killed by the hound and his daughter perishes in the quicksand of the Grimpen Mire.

No further Hammer Holmeses were made after a lukewarm response upon its 'A'-rated release around Easter 1959. Cushing would don the great detective's deerstalker twice more, for a 1968 BBC television series and Tyburn's *The Masks of Death*. Co-star Lee played the character, with Terence Fisher directing once again, in a little-seen 1962 German picture, *Sherlock Holmes and the Deadly Necklace*.





**"I only kill three people, and not in a
ghostly way. I just break their necks."
- Christopher Lee on *The Mummy*.**

THE MUMMY

John Banning
The Mummy/Kharis
Isobel/Ananka
Inspector Mulrooney
Stephen Whemple
Joseph Whemple
Mehemet
Poacher
Police Constable

Screenplay by
Music composed by
Musical Supervisor
Director of Photography
Production Designer
Production Manager
Make-up Artist
Special Effects
Produced by
Directed by

Peter Cushing
Christopher Lee
Yvonne Furneaux
Eddie Byrne
Pelle Aymer
Raymond Hordley
George Postell
Michael Ripper
George Woodbridge

Jimmy Sangster
Frank Kitzbittel
John Hollingworth
Jack Asher BSC
Bernard Robinson
Don Weeks
Ray Ashlin
Bill Warpage
Michael Carreras
Terence Fisher

In Egypt, 1895, Stephen Banning discovered the sealed tomb of the Princess Ananka while on an expedition with his son John and his brother Joseph. Inside the tomb, Banning revived a Mummy, which attacked him, driving him mad.

Four years later, Banning is confined to an asylum in England. He regains his sanity long enough to warn his son about the Mummy, which he believes is coming to kill him. Near the asylum, two labourers are transporting a large crate for an Egyptian. They lose their cargo which falls into a swamp. Under the command of the Egyptian, Mehemet Bey, the Mummy rises from the swamp, and is ordered to seek out and kill those that desecrated Ananka's tomb. The Mummy smashes into Stephen Banning's padded cell and strangles him.

Later, John Banning explains to Joseph Whemple how the High Priest Kharis loved Ananka, and attempted to revive her when she died with the words from the Scroll of Life. He was caught, and for this sacrilege his tongue was cut out and he was buried alive.

Kharis breaks into Banning's house, kills Whemple and leaves. John discovers that his wife Isobel bears a striking resemblance to Ananka. When Kharis returns to Banning's house, Isobel commands him to leave. A guard of armed villagers and policemen is placed on Banning's house, but Kharis and Mehemet Bey still manage to enter. The Egyptian orders Kharis to kill Isobel but he cannot, and kills Mehemet Bey instead. The Mummy then takes Isobel in his arms and heads for the swamp, but she is able to command him to release her. The villagers close in and, as John watches, Kharis sinks without trace into the swamp.

"Torn from the tomb to TERRIFY THE WORLD! IT WALKS THROUGH STEEL like a ghost! It SNAPS MEN'S SPINES like matchsticks!" claimed the characteristically overstated posters for Hammer's first foray into Egyptology. Peter Cushing took up the unofficial rôle of advertising standards authority after seeing the accompanying painting which depicted a torch beam shining clear through the monster's bandaged body – a scene which didn't appear anywhere in the script – and persuaded Terence Fisher to let him run a harpoon through Lee at one point.

The script takes pronounced liberties with historical fact. Reference is made to the "Great God Karnak" – actually a place name; and the inscription "HAL VISIRIK MIN KAKRA MISR ETWAPA" – "He who defies the graves of Egypt dies" – is more Martian than Egyptian.

Perhaps better viewed now as a forerunner of *Halloween* and the rest of the "slasher" sub-genre, *The Mummy* continued the Hammer tradition of re-shooting bloody or risqué scenes for more liberal minded markets. Here, the slave girls were covered-up in Britain, but topless overseas – as was *The Curse of Frankenstein* star Hazel Court in that year's thriller, *The Man Who Could Cheat Death*.



THE BRIDES OF DRACULA



David Peel and Yvonne Monlaur



PUBLICITY SERVICES

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Transylvania - land of dark forests, dread mountains and black unlighted lakes, still the home of magic and devilry as the nineteenth century draws to its close. Count Dracula, monarch of all vampires, is dead, but his disciples live on to spread the cult and corrupt the world.

Marianne Danielle is on her way to the Lang Academy, a girl's finishing school at Badstern, where she is to be a teacher. When she is abandoned by her coachman, she is invited to Chateau Meinster by the elderly Baroness.

She discovers the young Baron is kept prisoner at the castle and frees him, not knowing that the handsome man is in fact a vampire. Marianne escapes from the castle and flees through the woods. She is discovered by Dr Van Helsing, a colleague of Herr Lang, who accompanies her to the school and puts her in the care of another student teacher. Van Helsing goes to Chateau Meinster, where he discovers the Baroness has become a vampire, infected by her son. The doctor ends her life with a stake.

Meanwhile, Baron Meinster arrives at the academy and asks Herr Lang for permission to marry Marianne. Returning from the Chateau, Van Helsing meets Dr Tohter, who is attending the sudden death of a teacher at the Academy - she was found dead with puncture marks on her neck. The dead girl, Gina, is put in a locked coffin in the stables. At night, Gina rises from her coffin and takes Marianne to an old mill where Meinster is waiting. Van Helsing tracks Meinster to the mill, where he slashes the Baron with holy water, scaring him. A fire is started in the struggle and as the Baron staggers out of the mill he is caught in the cross-shaped shadow of the sails, and destroyed.

The original script, entitled *Disciples of Dracula*, has a markedly different climax to that eventually shot. Van Helsing is in the windmill, having cauterised Meinster's bite, when the Baron appears with Marianne. Whisking Marianne inside a magic pentacle he's drawn on the ground, Van Helsing makes the following invocation: "I indict you, Baron Meinster, by the very code of your own loathsome sect. You have flouted even the evil laws of darkness. You have taken the blood of your mother. You have taken the blood of this girl, yet permitted her to live to satisfy your desires. This is forbidden among the undead... I demand the penalty! Creatures of the night, I summon you from your grave, from the necropolis of the undead, from the depths of darkness itself. Come, give justice to your code. Destroy this evil being!"... whereupon a huge cloud of vampire bats appears, smothering the hapless Meinster. Aborted quite late in the day for practical reasons - and perhaps thankfully, given the obvious wires that support the single bat seen in the film - a similar ending was used four years later, in *Kiss of the Vampire*.

David Peel makes an effective surrogate Count. He gave up acting shortly afterwards, becoming an art dealer.

Doctor Van Helsing
Baroness Meinster
Marianne
Gina
Baron Meinster
Dr Tohter
Herr Lang
Fran Lang
Gina
Hans
Cure
Coachman
Landlord
Landlord's Wife
Village Girl

Screenplay

Music composed by
Musical Supervisor
Director of Photography
Production Designer
Make-up Artist
Special effects
Executive Producer
Associate Producer
Producer
Director

Peter Cushing
Marilyn Hume
Yvonne Monlaur
Freda Jackson
David Peel
Miles Malleson
Henry Oscar
Mona Washbourne
Anne Melly
Victor Brooks
Ford Johnson
Michael Ripper
Norman Preece
Vera Cook
Marie Devereaux

Jimmy Sangster, Peter
Bryson, Edward Peary
Malcolm Williamson
John Hoffengrath
Jack Asher BSC
Bernard Robinson
Roy Ashton
Sydney Pearson
Michael Carreras
Anthony Nelson Keys
Anthony Hinds
Thomas Fisher



The Brides of Dracula

Technicolor (UK) (UK)
Starring **PETER CUSHING**
Also Starring **FREDA JACKSON**
MARILYN HUME YVONNE MONLAUR

A RANK FILM PRODUCTION A GENERAL PICTURES PRODUCTION
RANK FILM DISTRIBUTORS LTD

Dr Jekyll/Mr Hyde
Kitty
Paul Allen
Litman
Inspector
Warla
Drunkard
Jane
Cecilian

Screenplay

Musical Supervisor
Music and songs
composed by
Director of Photography
Production Designer
Make-up
Associate Producer
Producer
Director

Paul Masie
Dawn Addams
Christopher Lee
David Kossoff
Francis De Wolff
Norma Macula
Oliver Ford
Janine Faye
Joe Robinson

Wolf Mankowitz, based
on the novel by Robert
Louis Stevenson
John Hollingsworth

Monty Norman
Jack Asher BSC
Bernard Robinson
Roy Ashton
Anthony Nelson-Rips
Michael Carreras
Terence Fisher

HE COMMITTED EVERY CRIME IN THE BOOK!

COLUMBIA PICTURES presents
A HAMMER FILM PRODUCTION

PAUL MASSIE
DAWN ADDAMS
CHRISTOPHER LEE

THE TWO

COLUMBIA PICTURES presents
A HAMMER FILM PRODUCTION

PAUL MASSIE
DAWN ADDAMS
CHRISTOPHER LEE

**THE
TWO
FACES
OF
Dr.
JEKYLL**

with **DAVID KOSOFF**
NORMA MARLA • **FRANCIS DE WOLFF** • **JOY WEBSTER**
Produced by **MICHAEL CARRERAS** • *Directed by* **TERENCE FISHER**
Screenplay by **WOLF MANKOWITZ** **TECHNICOLOR®**
Associate Producer **ANTHONY NELSON-KEYS**

E451

Anselm/Hyde
 Blake
 Paul Allen
 Latham
 Images to
 Yagna
 Yagna, Carl
 Chalmers
 Young Owl in
 Phoenix
 Marguerite

Paul Mares
Diana Addison
photographer Le
David Russell
musician de Wolf
Norma Muir
Marilyn Miller
William Kniffl
actor: Shepherd
Helen Lee
Donald Mac

1. *Leguminosae*
 2. *Leguminosae*
 3. *Leguminosae*
 4. *Leguminosae*
 5. *Leguminosae*
 6. *Leguminosae*
 7. *Leguminosae*
 8. *Leguminosae*
 9. *Leguminosae*
 10. *Leguminosae*

John Fallon
Virginia Ferry
Wm Cartwright
Sam Tyler
Age Robinson
James Robinson
Thomas Sanders
Mary Robinson
Oliver Reed
Bar Longmore

CREDITS

[illegible]

STANDARD

Dr. Henry Jekyll is about to research directed tinctures, isolating the two nature's man, in the northern of his friend, Lanyon, who tells Jekyll's wife, Ritty, that her husband is working in a dangerous field. As a result, Ritty is very concerned. Jekyll, however, is not. He is very confident that he will be able to discover that Ritty is in love with reckless gambler Paul Allen. Ritty becomes irritated with Maria, an erratic nurse, but nevertheless tries unsuccessfully to seduce Ritty away from Paul. Obsessed with ideas of Hyde assumes Ritty who later kills her. Returning to Jekyll, he is appalled at Ritty's hostility and resolves to cease experiments, but Hyde is now sufficiently dominant to return at will. Hyde takes Jekyll to the door of his house, where he is confronted by Jekyll's servant. Hyde attacks the servant on Jekyll's behalf. At the end of the proceedings, a physical shock overcomes Jekyll, and he is left in a state of shock. Lanyon, who is very concerned, tells Jekyll that he has destroyed his Lanyon accounts that he has destroyed himself in the process.

Running Time 88 minutes

Length 7,878 in.

Certificate "X"

The wustere scientist Dr Jekyll has developed a personality-changing drug - although he is warned by his friend Litaner that he is entering dangerous territory and neglecting his wife Kitty. Suspicious that Kitty is having an affair, driven by jealousy and scientific curiosity, Jekyll injects himself with the serum. The elderly Jekyll is transformed into the young, handsome but vicious Mr Hyde, and takes up with Maria, a snake dancer at an extravagant nightclub called The Sphinx. Discovering Kitty with his best friend Paul Allen together at the club, Hyde plans a terrible revenge. He kills Paul with Ma passer-by.

Finally, Hyde takes Jekyll's suicide and pretending to be a friend of the family, convincing the police that Jekyll went mad and committed the murders. At the inquest, Jekyll's personality reasserts itself, and the real facts of the case are finally revealed.

Established playwright Wolf Mankowitz received double the usual rate for his elaborate reworking of Robert Louis Stevenson's *Doctor Jekyll and Mister Hyde*, the gimmick being that Mr Hyde's the handsome one.

better known as the author of the successful 1954 play *The Desperate Undercoat*. 1960 saw him branch out into screenwriting, with the script of Willis Hall's war drama *The Long and the Short and the Tall*. Seven years later, he penned the controversial James Bond adaptation, *Goldfinger*. For his comic book-inspired work on *Batman*, he teamed up with Norman, and similarly best known for his Bond contribution – the score of *Dr No*. He's usually credited with writing the famous 007 'dang-diddle-dang-dang' theme; John Barry's, in point of fact. For *Thunderball*, he created an even more exciting theme to drive along the film, intercut with tumultuous low brass thundering as Hyde takes over. Terence Fisher had his doubts about the movie – an "exercise in evil," as he called it. "Hyde is a complete waste from beginning to end, and there's no one exciting feature in him . . . when he finally had an excuse to kill Jekyll's wife, he was delighted . . ."

October 1960 saw the film die a death as it opened. Changing the name twice for American consumption – to *House of Fright* and *Jekyll's Inferno* – didn't help matters much. +





THE CURSE OF THE WEREWOLF

Technicolor

Cart 'X'

starring **CLIFFORD EVANS** **OLIVER REED**
YVONNE ROMAIN **CATHERINE FELLER**

A Hammer Film Production for UNIVERSAL-INTERNATIONAL
BANK FILM DISTRIBUTORS LTD.

THE CURSE OF THE WEREWOLF

A mute serving girl in the court of the Marques of Santa Vera is imprisoned when she rejects his advances, then raped by a mad beggar. The girl escapes, killing the Marques. She is later found by Don Alfredo Cortello and taken back to his home. The girl's child is born on the 28th of December - for an unwanted child to be born on the day of the Lord's birth is considered an insult to heaven.

Years pass. The boy Leon grows up, troubled by dreams of drinking blood and running with the wolves. The local farmer's sheep are found savaged, as if by a wolf. A priest explains to Don Alfredo that an evil spirit has taken possession of Leon. The animal nature is brought out by vice and greed, especially in the cycle of the full moon. The evil can be reversed if Leon is treated with love.

In Don Alfredo's care, Leon grows to manhood. He leaves home, and gains a job in a vineyard where he falls in love with Christina, the manager's daughter. Soon after he arrives, Leon gets drunk and spends the night at a bordello. Transforming into a savage werewolf, he kills two men. Don Alfredo finds him the next day in his old bed. Leon returns to the vineyard, where Christina's love keeps him from becoming a wolf for a second night. However, the police arrive and arrest Leon for murder, throwing him in jail. By the light of the moon, Leon again transforms and breaks out of the jail, escaping through the town across the rooftops.

Don Alfredo corners Leon in a belltower, and ends his son's life with a silver bullet.

Alfredo
Leon
Servant Girl
Christina
The Marques Sienstra
The Marquesa
The Beggar
Telesa
Young Leon
The Priest
Pepe Vallente
Kona Vallente
Dominique
Old Snak
Don Enrique

Screenplay

Music composed and
conducted by
Director of Photography
Production Designer
Art Director
Make-up Artist
Special effects
Executive Producer
Associate Producer
Producer
Director

Clifford Evans
Oliver Reed
Yvonne Romain
Catherine Feller
Anthony Dawson
Josephine Lewellyn
Richard Wordsworth
Mira Talley
Justin Walters
John Gabriel
Warren Mitchell
Anne Blake
George Woodbridge
Michael Ripper
Peter Sallis

John Elder
based on the novel
The Werewolf of Paris
by Guy Endore

Benjamin Franklin
Arthur Grant: BSC
Bernard Robinson
Tom Wrayne
Ray Ashkin
Les Bowle
Michael Carreras
Anthony Nelson Keys
Anthony Hinds
Terence Fisher

"Even by Hammer standards, this is a singularly excellent job of straightforward horror."
— *Monthly Film Bulletin*

HALF-MAN...HALF-WOLF



The *Rape of Sabena* was to be a Spanish Inquisition picture. In those days, all scripts had to be passed to the British Board of Film Censors prior to shooting for their comments. Late in the day, the Catholic League of Decency came up with an unsurprising host of objections to Peter R. Newman's story. Cancelling production, Hammer were left with the set of a small Spanish town on the Bray lot. Hurriedly, Tony Hinds rattled off an adaptation of a previously purchased Guy Endore novel, *The Werewolf of Paris*, shifting the location. Thus *The Curse of the Werewolf* came into being.

Censorship problems dogged them still. The BBFC said 'no' to Leon's mother being raped by Richard Wordsworth's beggar werewolf; Wordsworth's fangs were never fitted. A combination of sex and horror was taboo. They didn't like Leon's potentially blasphemous birth on Christmas Day either, but the only shot completely excised was, bizarrely, that of the Marquis's raddled nose flaking. It's long been rumoured that scenes of Leon's vulpine form mutilating a whore on a bedstead were also removed, but the current television print is the full one.

22 year-old Oliver Reed took his first starring rôle as Leon. He lied about his age for the part, and was paid £90 per week — "a fortune" — for his efforts. Released only after a long delay in May 1961, the film attracted unusually virulent criticism. "As debonaire a conceit as Pierre Louys's tale of the *chambers* who bought and tortured a slave in order to copy his death agonies for a painting of Prometheus bound," gnashed the *Monthly Film Bulletin*.



Tom Penderel
Roderick Fenn
Cecily Fenn
Agatha Fenn
Poltergar Fenn
Morgana Fenn
Casper/Jasper
Morgana Fenn

Tom Poston
Robert Morley
Janet Holt
Joyce Grenell
Mervyn Johns
Penella Ffrench
Peter Hall
Gussy Green

Music composed and
conducted by
Sorenslay

Production Designer
Director of Photography
Producers

Director

Bernard Frankel
Robert O'Hara, based on
the classic novel *Designated*
by J.B. Priestley
Bernard Robinson
Arthur Grant
William Castle and
Anthony Hinds
William Castle

The Old Dark House

On the promenade at Weymouth, an American visitor, Simon Wells, picks up a young girl, Joanie, who is a decoy for her brother King's motorbike gang. They beat up and rob Simon, who is helped by scientist Bernard and his sculptress girlfriend Freya. Later, Simon meets Joanie again and she escapes from King with Simon in a boat. She takes him to her hiding place, which is Freya's cliff-top studio, near a barbed wire enclosure surrounding Bernard's top secret scientific project. King follows with his black-leather-clad gang. In the ensuing fight, Joanie, Simon and King himself fall into the sea.

They are rescued by a group of strange children. This is Bernard's sinister project - the children live in a cave at the foot of the cliff, sealed off from the world and taught by Bernard and his staff via giant television screens. King is hostile, but Simon and Joanie want to help the children escape. At the last moment, they realise the children are radioactive - born of parents accidentally exposed to radiation. Bernard plans that the children could survive a nuclear holocaust and form a future society. King, escaping in a car, is pursued by helicopters and plunges over a cliff. Simon and Joanie drift out to sea in a boat, knowing that they will die of radiation poisoning. Bernard shoots Freya when she threatens to expose the project, and the children are once more sealed in their cave.

In 1956, Joseph Losey directed a 29-minute Hammer short, *A Man on the Beach*, invited to helm an adaptation of an H.E. Lawrence novel, *The Children of Light*. He soon threw out an unsuitable script by Ben Barzman in favour of Evan Jones's screenplay, which retained only the scantiest detail from the original text. Attracted by the book's apocalyptic title and anti-nuclear sensibilities, Losey had wanted to call the film *The Brink*, attempted a compromise with *The Abyss*, but was saddled with the eventual title by the studio.

Portland Bill and Weymouth, Dorset, were selected as the two main locations. One scene, where a car runs through a bridge and into the sea, nearly went tragically wrong when the car turned over, hit the mud in the bay, and only just avoided being dragged out to sea by the strong currents.

A difficult film, *The Damned* was unenthusiastically met by Hammer, shelved for nearly two years in the UK and cut to 87 minutes. Another two years passed and a further ten minutes were removed before it was granted a US release. Nevertheless, *The Damned* won top prize at Trieste in one of the earliest science-fiction festivals. *Films & Filming* claimed it was "... one of the most important films of the year, even, perhaps the 60s."

Losey went on to direct films as varied as *The Servant*, *Modesty Blaise* and *The Go-Between*.

American Tom Penderel travels to England to visit his friend Casper Fenn. He arrives at Fenn Manor to discover that Casper is dead, but he is given a sinister welcome by the assembled Fenn family - Casper's twin brother Jasper, who hourly expects to follow his brother to the grave, his mother Agatha, Uncle Roderick, who is dedicated to his gun collection, and Uncle Poltergar, who is busily building an ark in anticipation of the next deluge. There are two cousins - the sweet Cecily and the vampish Morgana, and Morgana's homicidally paranoiac father Morgan. All are forced by the terms of an ancestor's will to live in the house together or forfeit their share of the family fortune.

It is revealed that Tom is a descendant of an American branch of the family and he is forced to stay on, despite several attacks on his life. Jasper and Roderick are killed, and Agatha is stabbed with her own knitting needles. The murderer is Cecily, a pyromaniac who plans to blow up the whole Manor. Tom foils her plan and Cecily is blown up herself.

"I cannot think of anything more loaded with commercial possibilities than a marriage between the chill and chatter schools of Hammer and Hill Castle," wrote James Carreras in 1962 of *The Old Dark House*. He was wrong.

J.B. Priestley's 1927 novel *Designated* - reputedly written for fun between long sessions on a more highbrow effort - had previously formed the basis for Universal's 1932 Karloff classic. Carreras's reckoning was sound - hiring US gimmick king William Castle to direct a remake, the maverick schoolmaster of *The House on Haunted Hill* and *The Tingler*, the man who dreamed up promotional japes like wiring up cinema seats to give a low-level electric shock, for example, during suspenseful moments in the latter - surely couldn't fail when given a tried and tested piece to work from...

Robert Morley, the grand old man of the theatre, took the lynchpin role of Roderick Fenn, leader of the household, and was reunited with longtime actor-composer Peter Bull as Casper. In her 1979 biography, *Longer Than Life*, wife Margaret remembered Morley bribing Bull for better lines on the production: "I hate my line," he would say to Bull over the smoked salmon. "Give me your line." As often as not he got it."

The final print first found an audience in April 1963. Sundry starlet Penella Ffrench managed to work the comedy/horror sub-genre rather more successfully in 1966's *Curse on Screaming*: the same year that this overlooked film finally gained a general British release.

Simon
Joanie
Freya
Bernard
King
Mervyn Johns
Casper/Jasper
Ted

Music composed by
Musical Supervisor
Director of Photography
Make up
Screenplay

Executive Producer
Associate Producer
Producer
Director

Macdonald Curry
Shirley Ann Field
Vivica Lindfors
Alexander Knox
Oliver Reed
Walker Gifford
James Villiers
Thomas Kempinski

James Bernard
John Hollingsworth
Arthur Grant BSC
Ray Ashore
Evan Jones, from the novel
The Children of Light
by H.E. Lawrence
Michael Carreras
Anthony Nelson Keys
Anthony Hinds
Joseph Losey



The Damned

THE Curse OF THE MUMMY'S TOMB

Egypt, 1900. When her archaeologist father is murdered after discovering an untouched tomb, Annette Dubois returns to London with the other members of the archaeological expedition, including American financier, King, who plans a spectacular display of Egyptian relics.

On the ship back to England, Annette meets Adam Beauchamp who insists that she lodge with him in London. At King's exhibition, Annette explains to Adam the legend of the twin sons of Pharaoh Rameses VIII. One, Ra, dedicated his life to the search for immortality. His brother, Be, sent assassins to kill Ra, but a medallion containing the secret of raising the dead was lost. Annette has this medallion - it was a gift from her father. The medallion is subsequently stolen and soon afterwards the Mummy of Ra, centerpiece of King's exhibition, is brought to life and begins murdering all

those who disturbed the tomb. The police set a trap for the mummy, but it is too strong for their net.

Adam reveals to Annette that he is Ra's brother - cursed by his father to everlasting life - and only death at the hands of Ra can release him. Adam revived the mummy.

The police arrive, but Adam and Ra escape into the sewers. Adam tells Ra to kill Annette, but the Mummy turns on his brother instead, drowning him. The Mummy is crushed in the collapsing sewer.

**"Half bone,
half bandage . . .
all bloodcurdling
terror!"**



Adam
Annette Dubois
Alexander King
John Ray
Inspector Mackenzie
The Mummy
Ahmed

Terence Morgan
Jeanne Roland
Fred Clark
Ronald Howard
John Paul
Dickie Owen
Michael Roper

Memo composed by
Musical Supervisor
Production Designer
Make up
Screenplay
Associate Producer
Producer
Director

Carlo Marzella
Philip Martell
Bernard Robinson
Ray Ashles
Henry Bourget
Neil Hill
Michael Carreras
Michael Carreras

Hammer's second excavation of the Luxor tombs went ahead at Easter 1964, sans Christopher Lee. Their new Mummy, Dickie Owen, was thought rather gaunt and slim, so prosthetic temples and cheeks were built up over his face. Rags bound with latex strips were wound over his body, and a flexible flap put in place to enable the actor to move his eyelids.

While filming the climax of the picture set in a crumbling network of sewers, Owen fell into the water and had to be

physically cut out of his costume lest he came to any harm. The *MFB* was impressed by these closing scenes: "... the sewer finale has a moderate grandeur - thanks partly to the outsize absurdity of Terence Morgan's admission that he is several thousand years old. Admittedly he looks travel-worn, but not that much."

When it played as a double bill with *The Gorgon* in the Sturges, blackstamps of no redeemable value - were given free to the first 10,000 paying punters willing to sample Hammer's wares. †

THE EVIL OF FRANKENSTEIN

Frankenstein
Zoltan
Chief of Police
Hans
Burglar Girl
Burgomaster
Priest
Drunk
Burgomaster's Wife
and
The Creature

Music composed by
Musical Supervisor
Director of Photography
Art Director
Make-up
Special Effects
Screenplay
Producer
Director

Peter Cushing
Peter Woodthorpe
Duncan Lamont
Sandra Dore
Raty Wild
David Macbride
James Maxwell
Howard Goorney
Carole Gaudier

Kivi Kingston

Don Banks
Philip Warrell
John Wilson, OBC
Don Mangay
Roy Ashbee
Les Byles
John Elder
Anthony Monds
Freddie Francis

On the run from the authorities for his crimes, Baron Frankenstein works in secret using the electrical power of a watermill to revive a basic arrangement of limbs and organs. He is disturbed by a priest, who smashes the equipment and denounces Frankenstein's work as blasphemous.

Frankenstein returns to his chateau, now a looted ruin, although in the cellar the laboratory equipment remains intact. Frankenstein sets off for nearby Karistad, where he denounces those who have stolen his possessions - the Burgomaster and the Chief of Police - but narrowly escapes arrest.

With his assistant Hans, Frankenstein flees into the mountains, where he discovers, frozen in the ice, his original Creature - "a hotpatch of half-formed ideas in a half-formed body." The Creature is carried back to the laboratory, and brought back to life, but the brain is damaged. Frankenstein employs the hypnotist 'Professor' Zoltan to awaken the brain, but the drunken Zoltan takes control of the Creature, and sends it into the village, firstly to steal gold, and then to kill the Burgomaster.

The villagers form a lynching party to go after Frankenstein. Zoltan orders the creature to kill Frankenstein, but the Baron repels it with fire, and Zoltan is killed. The Creature becomes drunk on brandy and consumes an agonising dose of chloroform, then runs amuck, destroying the laboratory equipment and starting a fire. As the villagers watch, the fire consumes the chateau, seemingly taking Frankenstein and his Creature with it...

Terence Fisher had broken his leg, and was therefore unable to direct his planned third Frankenstein. Former director of photography Freddie Francis stepped in to helm his first feature for the company. He was unimpressed by Lee's portrayal of "Doc" Frankenstein, "I think he was big enough." This time, the Creature would be different. Make-up designer Roy Ashton was asked to design the Creature as an "... assembly of hands and fingers and bits ... a sewn-up cranium with a brain thrown in ... the producers really wanted it to look as if it had been made up of corpses from the graveyard." Ashton made over one hundred and fifty different design sketches. When Universal surrendered the rights to their Monster's distinctive look, Hammer settled on 'Boris Karloff' as played by a wrestler Big Daddy after a long night in lunacy.

The finished picture wasn't one of Francis's favourites ("... more or less 'Here is the monster, here is the mad lab and away we go,' so to speak"). The movie's *more-or-less* was singled out for criticism by one reviewer upon its first screening in April 1964: "... a Bohemian village so stazy that the villagers chubbarbing away into their Old German beerhugs seem almost real by comparison."



When his son Bruno dies under mysterious circumstances, Professor Heitz comes to the Transylvanian village of Vandorf, and is met with secrecy and hostility. This death was not the first.

Heitz is drawn to the eerie Castle Horst, where he sees a terrifying creature which turns him slowly to stone. He is able to write a last letter to his younger son Paul, telling him what he has seen. Paul arrives, and once falls in love with the beautiful Carla Hoffman, assistant to Doctor Nomaoff at the Vandorf Medical Institution. Heitz's letter says that Castle Horst is inhabited by Wagner, last of the Gorgons. Paul goes to the castle and catches sight of the creature's reflection, but it does not kill him.

The eminent Professor Meister arrives from Leipzig and begins an investigation. Nomaoff is hiding records that reveal Carla suffers from memory losses which coincide with attacks by the Gorgon. Paul refuses to believe that Carla is responsible, and asks her to leave with him. She agrees, but instead of travelling to Leipzig, she returns to Castle Horst. Nomaoff is waiting with a sword - Paul fights him to protect Carla, but ultimately they both see the full gaze of the Gorgon. Professor Meister takes Nomaoff's sword and cuts off the Gorgon's head. In death, the Gorgon's features transform back to those of the tragic Carla.

John Gilling radically restructured J. Llewellyn Devine's treatment of the Medusa myth when preparing his screenplay. Beyond cosmetic changes such as the simplifying of place names - Devine's town of "Villandandorf" to Gilling's "Vandorf", for example - he completely rejigged the projected climax; in Devine's version, we'd never have seen the Gorgon's despatching. The bleak finale Gilling wrote kills the hero, heroine and the man of science, a total break with horror convention.

Actress Barbara Shelley was keen to wear a headpiece containing hundreds of live green snakes "... half the audience wouldn't even see the face with all the snakes whipping around. They would see the snakes and dive under the seat and we would have had the classic gothic horror film of all time." Sadly, it was not to be. Producer Anthony Nelson Keys passed over Shelley's suggestion for reasons of time, but deferred in the actress's favour after the film had been edited. They eventually even used a different actress for the Gorgon's last letter scene: Prudence Hymn, wearing a Syd Pearson-designed head-dress that used rubber vipers on remote-controlled cables.



By Michael
Professor Heitz
Paul Heitz
Carla
Professor Heitz
Chief of Police
The Gorgon
Heitz

Music composed by
Medical Supervisor
Director of Photography
Production Designer
Art Director
Make-up
Special effects
Screenplay

Producer
Director

"I believe in the existence of everything that the human brain is capable of improving."
 - Professor Heitz



She

By
David
L.
Barnes

Leo
Vincy
and
Ayesha
in
the
film
"The
Sheik"

A
man
in
a
military
uniform
stands
with
another
man
in
a
military
uniform
looking
at
a
woman
in
a
dark
dress

The
man
in
the
military
uniform
is
Leo
Vincy
and
the
woman
in
the
dark
dress
is
Ayesha

Palestine, 1916. Celebrating the end of the war with his friend Holly and his batman Jek, the handsome Leo Vincy meets a girl called Deneen. He is taken to an opulent suite, where he meets Ayesha, a beautiful woman who promises him power and riches if he will come with her into the mountains. Ayesha gives him a map and a ring. Holly identifies the ring as being Egyptian, and two thousand years old. The map is the key to the lost city of Kums - Holly, Leo and Jek set out into the desert for the Mountains of the Moon. Urrase, who has fallen in love with Leo, follows, leading them to the village of the Amalggers, whose chief is her father Haumaid. They are slaves of Ayesha, 'She Who Must Be Obeyed' - Queen of Kums, and are about to sacrifice Leo when Bilali, High Priest to Ayesha, intervenes.

Leo is brought before Ayesha, who explains that she is more than two thousand years old. Leo is the reincarnation of Killikrazee, whom Ayesha murdered out of jealousy centuries ago. At first horrified by the Queen's barbarity, Leo succumbs and agrees to follow Ayesha into the flame of eternal youth, which only appears at a certain time - decreed by planetary conjunctions. After slaying Bilali, who tries to enter the flame for himself, Ayesha takes Leo's hand and they bathe in the blue fire. But the flame cannot be entered twice, and Ayesha crumbles into hideous old age, then to ashes.

Leo is doomed to wait for the flame to return and release him from timely immortality.



"It will be the biggest picture we've ever made - It will have spectacle, colour, 'scope, and one of the most horrifically exciting climaxes since the disintegration of Dracula became a world talking point five years ago," wrote Hammer head James Carreras in 1963.

America's RKO Pictures were the first to film H. Rider Haggard's classic novel of 1887. Featuring Randolph Scott and Helen Gahagan, it opened in 1935 to some acclaim.

With £240,000 to spend on their epic, Hammer signed up one-time Bond girl Ursula Andress for the lead. Director Robert Day would find working with the still fairly inexperienced Andress "tough going." The crew decamped to Eilat and the Negev Desert in Southern Israel, which doubled as the African plain Haggard named 'The Mountains of the Moon.' Shooting was not without its dangers. John Richardson, playing Leo Vincey, contracted a form of dysentery. Bernard Cribbins, as Job, caught the full force of a small explosive charge detonating unexpectedly beneath his *derriere*; the special effects man who went to check the rogue charges blew his own right hand off.

Released in February 1965, David T. Chautler's screenplay has attracted some criticism from Haggard purists, disappointed at his omission of the book's Cambridge opening.



Dracula - Prince of

Dracula
Helen
Father Sander
Charles
Diana
Alan
Ludwig
Klove

Christopher Lee
Barbara Shelley
Andrew Keir
Francis Matthews
Susan Fennell
Charles Tingwell
Thorley Walters
Philip Latham

Music composed by
Musical Supervisor
Director of Photography
Production Designer
Art Director
Make-up
Special effects
Screenplay
Producer
Director

James Bernard
Philip Marritt
Michael Reed
Bernard Robinson
Don Mingaye
Roy Ashman
Bowie Films Ltd
John Sanson, from an idea by John Elder
Anthony Nelson Keys
Terence Fisher

An English party are on holiday in the Carpathian mountains - Charles Kent and his wife Diana, his brother Alan and his wife Helen. They meet the bluff Father Sander, Abbot of Kleinberg, who warns them not to travel to their intended destination of Carlisbad. The Kents continue regardless, but are left in the forest by their coachman.

They are soon met by a mysterious black coach which takes them to a castle inhabited by Klove, a sinister factorum. He offers the travellers the hospitality of the castle, which belongs to his master, Count Dracula. That night, Klove murders Alan and uses his blood to revive Dracula. The Count soon attacks Helen.

Diana and Charles attempt to leave, but they must first escape Dracula and his new vampiric disciple, Helen. Dracula wants Diana as his prey - he will even follow her back to England.

Diana and Charles flee to Kleinberg Abbey and Father Sander, but Klove follows with coffins containing Dracula and Helen. Helen is caught in the stables and stalked by Father Sander, but Dracula flees back to his castle with Diana his prisoner. On the frozen moat of the castle, Charles confronts Dracula. Father Sander realises that clear running water, symbolising purity, will kill the vampire. He fires his gun at the ice and Dracula falls into the water, dead once more . . .



Darkness



The script for the first true sequel to *Dracula* proved too much for the faint hearts of the BBFC. In a memo dated 19th March 1965 they expressed reservations, "on grounds of disgust", concerning the decapitation planned for the hapless Alan which would revive the Count. "A religious ritual," protested Terence Fisher later; Hammer were beaten down to a throat-slit off-camera. They balked also at the suggestion that Dracula would enjoy throttling Charles, and wailed that the "... eating of live flies is a gratuitous piece of nastiness." Heien's staking in Scene 222 elicited this statement of policy: "We have always taken the line that we should not see stakes actually going into vampires."

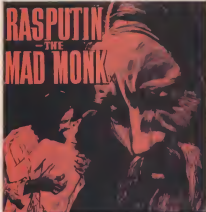
Someone in Soho Square evidently wasn't paying much attention when viewing *The Brides of Dracula* five years earlier.

Sadly, it remains unknown what was intended for Scenes 242 and 243. Quoth a censor - thought to be one F.N. Crofts - "These scenes are sadistic and quite disgusting, and should be entirely removed."

Plastered boards covered with a salt solution gave the impression of the frozen mout in which Dracula would meet his doom. More effects were shot at the Anvil Theatre, Beaconsfield, on 25th June 1965. Requirements included a hundredweight of gravel, six turves of pampas grass, a long horsewhip, a strip of sailcloth and, of course, a coffin.

Opening in September 1965, the film would take £397,000 at the box office over the next two years. In the Far East its title, prosaically translated, became *The Bloody Scream of Dracula*. ♦





RASPUTIN—THE MAD MONK Starring **CHRISTOPHER LEE**
With **BARBARA SHELLEY—RICHARD PASCO—FRANCIS MATTHEWS—SUZAN FARMER**
Directed by **OMIDSALE LAMEN** Music by **RENEE ASHERSON**

The monk Rasputin visits an inn where he cures the innkeeper's wife of a fever by drawing the sickness into his hands. Celebrating afterwards, Rasputin seduces the innkeeper's daughter and cuts off her suitor's hand in a fight. He is brought before the Abbot of his order, but will not apologise and leaves the monastery to travel to St Petersburg.

After winning a drinking match with a drunken Dr Boris Zargo in the Café Trigaine, Rasputin starts dancing. Sonia, handmaiden to the Tsarina, has come to the café with her friends Ivan, Peter and Vanessa looking for excitement. Sonia laughs at Rasputin's antics - she says she will come to him and apologise. The next day, Sonia is drawn to seek out Rasputin in Dr Zargo's rooms. The monk makes love to her and hypnotises her into causing the Tsarina's son to have an accident. Still under Rasputin's hypnosis, Sonia tells the Tsarina to call for the monk, who miraculously cures the Tsarevitch. Overjoyed, the Tsarina sets Rasputin up with his own practice outside the city.

Zargo grows uneasy at the sway the monk holds over the court, and after Rasputin has driven Sonia to commit suicide, plots with Peter and Ivan to kill him. Peter is fatally injured in a fight and scarred with acid, but Ivan lures Rasputin to his apartment, where he gives him poisoned chocolates, shoots him and finally pushes him to his death from a window.

Rasputin
 Christopher Lee
Sonia
 Barbara Shelley
Zargo
 Richard Pasco
Ivan Smilov
 Francis Matthews
Vanessa
 Suzan Farmer
Peter
 Dinsdale Landen
Tsarina
 Renee Asherson
Innkeeper
 Derek Francis
Bishop
 John Ackland
Vasily
 John Bailey
Vanily's Butler
 Bryan Marshall
 Brian Wilde
Music composed by
 Don Banks
Musical Supervisor
 Philip Murrell
Director of Photography
 Richard Reed
Production Designer
 Bernard Robinson
Art Director
 Don Mingaye
Make-up
 Ray Ashton
Screenplay
 John Elder
Producer
 Anthony Nelson Keys
Director
 Don Sharp

In the 1932 MGM picture *Rasputin and the Empress*, also known as *Rasputin the Mad Monk* in the UK, starring the same cast, Rasputin had successfully refuted the claim that his wife was raped. Keen to avoid any such repetition, Youanopoff was renamed Keshlov by Hammer.

Barbara Shelley recalls Christopher Lee's mesmeric presence during filming: "... the atmosphere on set was such that when he finished, half the people on the set were in a hypnotic trance." Francis Matthews, playing Keshlov, was disappointed on seeing the completed movie that his five-minute long fight scene with Lee had been brutally trimmed to next-to-nothing. It had taken two days out of the six-week schedule.

Lee's performance was generally praised, although the eagle-eyed *Variety* reviewer cast aspersions on his fleet-footedness: "Oh, he's a proper rascal - and this variation makes him also a dancer (not that one ever sees a shot of him dancing. It's usual by his upper half, then cut to a real dancer's feet, then huck...)"

Using many of the same sets as *Dracula - Prince of Darkness* (Dracula's castle became the Russian Winter Palace, for example) this was an entirely new version of the story previously told in the UK. Starring Lee in the UK, it suffered from the same production difficulties because several of the characters portrayed by Zargo grow uneasy at the sway the monk holds over the court, and after Rasputin has driven Sonia to commit suicide, plots with Peter and Ivan to kill him. Peter is fatally injured in a fight and scarred with acid, but Ivan lures Rasputin to his apartment, where he gives him poisoned chocolates, shoots him and finally pushes him to his death from a window.

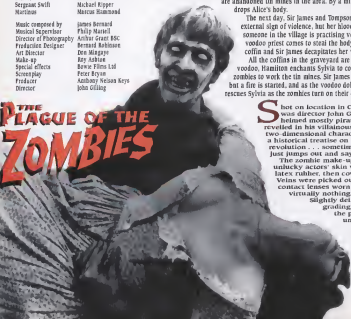
Sir James Forbes
 Sylvia
Dr Peter Tompson
 Alice
Clive Hamilton
 Beaver
Sergeant Swift
 Mortimer
Music composed by
 Musical Supervisor
 Director of Photography
 Production Designer
 Art Director
 Make-up
 Special effects
 Screenplay
 Producer
 Director

The Cornish practice of Dr Peter Tompson is beset with mysterious deaths but the villagers will not let him carry out a post mortem. He sends to London for his former teacher, Sir James Forbes, who arrives with his daughter Sylvia. That night, Tompson's wife Alice sets off on her own. Sylvia follows her, but is caught by a gang of young men who take her to the Squire, Clive Hamilton. Hamilton is charming, and warns Sylvia to be careful on returning as there are abandoned tin mines in the area. By a mineshaft, Sylvia encounters a zombie which drops Alice's body.

The next day, Sir James and Tompson carry out an autopsy on Alice - there is no external sign of violence, but her blood is no longer human. Sir James realises that someone in the village is practising voodoo and stands watch over Alice's coffin. A voodoo priest comes to steal the body - although he is seen off, Alice rises from her coffin and Sir James decapitates her with a spade.

All the coffins in the graveyard are discovered to be empty. Using the power of voodoo, Hamilton enchants Sylvia to come to him. He is secretly using an army of zombies to work the tin mines. Sir James discovers Hamilton's plan and confronts him, but a fire is started, and as the voodoo dolls are burned, the zombies catch fire. Sir James rescues Sylvia as the zombies turn on their creator, and Hamilton dies in the blazing mine.

THE PLAGUE OF THE ZOMBIES



Shot on location in Cornwall, *The Plague of the Zombies* was director John Gilling's first Hammer horror, having helmed mostly pirate adventures previously. John Carson revelled in his villainous role as Squire Hamilton: "He was a two-dimensional character, but then we weren't involved in a historical treatise on the threat of zombies to the industrial revolution... sometimes when a script comes... a part just jumps out and says 'Play me!'"

The zombie make-up was created by covering the unlucky actors' skin with folds of tissue paper coated with latex rubber, then covered with powdery Fuller's Earth. Veins were picked out with blue thread, and 'pin-holed' contact lenses worn to shrink their 'undead' pupils to virtually nothing.

Slightly delayed due to a fault in the Technicolor grading process on the 2nd December 1966, the picture was the first in a line to be unusually applauded by the previously stand-offish and sneering critics at the *M20*. "Visually the film is splendid... the script manages several offbeat strokes."

Doubled-up with *Dracula - Prince of Darkness* in the States, the American distributors dreamed up a new promotional wheeze - free 'zombie eyes' for the ladies, and 'vampire fangs' for the gents...

THE Reptile

Harry Spaulding travels with his wife Valerie to a farmhouse in Cornwall, to discover how his brother died. They are befriended by Tom Bailey, landlord of the village pub, and a strange, bearded man, Mad Peter. When Mad Peter is found dead with foaming at the mouth and a blackened face, Harry examines his brother's body, and finds it in the same condition. Tom Bailey recognises the symptoms as those of a snake bite...

Valerie meets Anna Franklyn, a beautiful but distant girl who has a secret of her father, the severe Dr Franklyn. Franklyn is even seems controlled by his sister Malvy, a maid-servant. Harry receives a letter from Anna, saying she is to marry, and goes to Franklyn's house where he is attacked and bitten by a snake. He returns home, where Harry staggers back to his cottage where Valerie finds the doctor dead. She sets off herself in search of Anna. In 1932, Franklyn, Dr. Franklyn, explains how his daughter was lured into a snake cult, the 'Snake Women' of the Isle of Borneo, and how they took her skin and used it as a mask. Malvy, Franklyn kills the Malvy, the daughter of the cult, but is a creature with a face...

Awaken by the heat, the reptile...

Dr Franklyn
Valerie Spaulding
Harry Spaulding
Anna Franklyn
Tom Bailey
Mad Peter
The Malvy
Charlotte Spaulding
Jared
Lachlan
Old Garvey

Music composed by
Musical Supervisor
Episode 11: Philosophy
Production Designer
Art Director
Make-up
Sound Effects
Screenplay
Producers
Director

Mad William
Jennifer Gansel
Kay Strain
Jacqueline Pearce
Michael Ripper
John Carr
Norma Macdonald
David Hanes
Charles Alfred Finch
Harold Collings
George Woodbridge

Doc Sledge
Philip Hirst
Adam Grant
Richard Williams
The Magpie
John Ashton
Movie Film Ltd
John Elder
Anthony Melville
John Gifford

Shot back-to-back with *The Plague of the Zombies*, the film is notable for an early performance by Jacqueline Pearce, later to become famous as 'Servalan' in the BBC television series *Blake's 7*. The two hour make-up process designed by Roy Ashton was quite an ordeal for the young actress. Modelling from the base of her skull to her nose, a basic structure of laminated paper was ingrained with a hairline. He took a cast of real snakeskin, and moulded plastic scales to fit over Pearce's face. A dental cast was taken to fit a complete set of fangs, from which dripped glycerine 'venom'.

The Reptile is Hammer's sole entry into a small and little-known sub-genre: the 'snake woman' movie. First off was 1912's *The Reincarnation of Karma*, wherein a cursed Indian dancing girl transforms into a ten-foot serpent. The following year's *The Vampire* was next, and followed a similar theme; it's also thought to have been the very first British horror movie. Two years later, *Heba the Snake Woman* gave the story an Aztec twist. Dormant – or hibernating – for four decades, the story was taken up again in 1955's *Cult of the Cobra*, and again in 1960's *The Snake Woman*, with Susan Travis as the eponymous tragic heroine, injected with snake venom in her mother's womb and doomed to poison the unwary wandering the Yorkshire Moors. *The Reptile* was probably the last film of this type until Ken Russell's *The Lair of the White Worm* in 1988.





SLAVE GIRLS

Karl
Sarla
David Marchant
Ulla
John
Gilda

Screenplay
Music composed by
Musical Supervisor
Director of Photography
Production Designer
Executive Producer
Associate Producer
Producer
Director

Marianne Beswick
Sandra Ross
Michael Lattimer
Sydney Bremley
Steven Berkoff
Carol White

Henry Younger
Carlo Mantelli
Philip Mantelli
Michael Reed
Robert Jones
Anthony Nelson Keys
Aida Young
Michael Carreras
Michael Carreras

In Africa, hunter David Marchant invades the territory of the White Rhino, where he is captured by natives who take him to their temple. He is saved from death on the sacrificial altar by a sudden flash of lightning, and he escapes to meet a beautiful blonde girl dressed in skins. Within moments he is caught by a tribe of similarly clad, dark-haired girls, and sent before their Queen, the voluptuous Karl. She has made slaves of the blonde-haired girls, and wants David as her partner. David refuses, and is thrown into a pit of captive males. The blonde girl, Sarla, begs him to accede to Karl's terms. David agrees, and clears the way for a rebellion of the slaves, who rise up and kill the evil Karl. David suddenly finds himself transported back to the sacrificial stone before the statue of the White Rhino. His adventures with the Amazons have taken place in the space of a few minutes. David is saved once again by a bolt of lightning, which despoils the temple. Back at headquarters he is given a new hunting party. The group includes a blonde girl, who looks exactly like Sarla...

Starting life as *Slave Women of the White Rhino*, and then *Prehistoric Women*, this was a quickie shot immediately after *One Million Years BC*, still in extensive post production when *Slave Girls* was first shown in March 1966. It wasn't extensively released, however, until much later. In 1966 the *MFF* noted that the film had "... not surprisingly been left on the shelf for a couple of years."

Born in Jamaica in 1941, Marianne Beswick got her first starring rôle after impressing Michael Carreras with her performance in *One Million Years BC*. She'd previously twice appeared as a Bond girl, in *From Russia With Love* and *Thunderball* respectively. Later branded "Bustling Beswick" for her prehistoric performances, she remembers shooting *Slave Girls* on the leftover *BC* sets: "I took the ball and ran with it - or took the whip and ran with it! It was an amusing premise for a film - a society of women who dominate men. The funniest thing of all though, was here we were in this lost civilisation and everyone had a British accent!"

Gwen
Stephanie
Alan
Sally
Linda Riggs
Doreen
Valerie
Granny Riggs

Jean Fontaine
Ray Walsh
Alec McCowen
Ann Bell
Ingold Brett
John Collie
Michelle Dostie
Gwen Ffrangcon-Davies

Music composed by
Musical Supervisor
Director of Photography
Production Designer
Art Director
Make up
Screenplay
Producer
Director

Richard Rodney Bennett
Philip Mantelli
Arthur Gram
Bernard Robinson
Don Mingaye
George Fairbairn
Nigel Kneale, based on the novel
The Devil's Own by Peter Curtis
Anthony Nelson Keys
Cyril Frankel



Following a nervous breakdown caused by a witch-doctor at an African mission school, Gwen Mayfield returns to England to take the post of headmistress at a private school run by Alan Box and his sister Stephanie. Alan is eccentric, wearing clerical garb because he has "always wanted to be a priest" and Stephanie, a journalist, is interested in witchcraft.

Gwen settles into village life but becomes aware of the general air of disapproval over the relationship between her star pupil, 13-year-old Ronnie Doreen, and the shy Linda Riggs, who is reputedly ill-treated by her grandmother. When Ronnie mysteriously falls ill, a boy-doll is found impaled with pins. Then Ronnie's father is drowned after a night visit to Granny Riggs. Gwen, discovering evidence of witchcraft, intends to speak out at the

"Grow me a gown with golden down
Cut me a robe from toe to lobe
Give me a skin for dancing in . . .
Of course, it won't be pleasant and
I loathe the idea of it, but it's the
necessary ritual." - Stephanie Box

inquest, but while resting at the Box house she is troubled with nightmares of voodoo images and suffers a recurrence of her breakdown. She is sent to a nursing home with amnesia but escapes, her memory restored.

Stephanie Box is exposed as the leader of the witch cult. She intends to sacrifice a virgin, Linda Riggs, in order to make herself immortal by black magic. Gwen, forcibly initiated into the coven, breaks the spell by spilling her own blood, and Stephanie dies. Gwen stays on in the village with Alan, who is now freed from the influence of his sister.

Stalwart Nigel Kneale fashioned this screenplay from Peter Curtis's novel *The Devil's Own* - also the film's American title. A spooky coincidence. In the picture, Jean Fontaine played a character who manifests evidence of ritual Satanic abuse in the English countryside. Just last year, a controversial government-sponsored report disproved the existence of any such abuse. The name of its author? Jean Fontaine.

Well received in its time - "Very enjoyable thriller . . . the atmosphere of horror is cunningly built up out of the tranquil village landscapes," said the *MFF* - *The Witches* remains one of Hammer's more intriguing contributions to the horror genre.

ONE MILLION YEARS B.C.



RAQUEL WELCH JOHN RICHARDSON PECKY PERBERT ROBERT BROWN MARTINE BESWICK

semi-remake of the 1940 Hal Roach-produced *1 Million BC*, Hammer's £400,000 dinosaur epic was shot largely on location on Gran Canaria and Lanzarote in the Canary Islands. Raquel Welch — fresh from the classic *Fantastic Voyage* — was originally approached to star by Richard Zanuck, head honcho of 20th Century Fox, the company's American partner. Keen to get to swinging London, the actress only took the role in the belief that "Nobody will remember this thing. I can shove it under the carpet."

Much of the actors' time was spent "shadow-boxing" with invisible dinosaurs. Ray Harryhausen's models were muted in later. "They told us exact eyelines," remembers Welch, "when you were doing it. It just seemed so ridiculously silly." The speech-sparsely script presented director Don Chaffey with the problem of working out coherent guttural phrasing with his cast. "Neetcha" meant "no", with "Akeeta!" a general term of alarm. Despite this, Welch's voice was later dubbed by Nicolette McKee, also responsible for Ursula Andress's dialogue in *Dr No*.

Shooting interiors at the EMI Elstree Studios, Borehamwood, Welch and co-star Martine Beswick were presented with their doubles for their big fight scene. Unimpressed by their doppelgängers' rehearsal, Welch and Beswick — both trained dancers — insisted on performing the scuffle themselves.

Music and special
musical effects
Musical Supervisor
An Elstree
Director of Photography
Make up Supervisor
Special effects
Special visual effects
Scripting

Memo Handwritten
Philip Murrell
Robert Jones
William Cooper
Wally Scherfman
George Blackwell
Ray Harryhausen
Michael Cameron
adapted from an
original screenplay by
Mickell Novak, George
Kober, Joseph Lockett
Vida Yang
Michael Cameron
Don Chaffey

Associate Producer
Producers
Director

In the caves of a rugged cliff face live the Rock People, ruled by the mighty Akhoba. The chief's sons, Tumak and Sakana, are rivals, and when Tumak fights with his brother, he is banished. Tumak wanders across the rocks, where he is attacked by a giant lizard and a
brontosaurus, finally collapsing
starving and exhausted on a beach
where he encounters a gigantic turtle.
He is rescued by the Shell People, a
more advanced civilisation than his
own. He is tended by them and wins
their respect when he kills a
marauding allosaurus. After a fight
with the Shell leader Ahot, Tumak is
banished again. A girl called Loana,
who is intrigued by the newcomer,
follows him and they travel back to
the caves of the Rock People, on the
way watching a struggle between a
pterodactyl and a ceratopsians.
Back with his own people, Tumak
assumes leadership after wounding
Sakana. Loana is carried off by a
pterodactyl, but is dropped into the
sea. She returns to the Rock Tribe with
some of her own people, and a fight
breaks out. This is interrupted by the
eruption of a volcano and many are
killed. When the volcano subsides,
Tumak and Loana set off to continue
their fight for survival.



One Million Years B.C. would become one of Hammer's most successful pictures; by 1972 it had made £3,600,000 — nine times its budget. A sequel was planned, but Harryhausen was keen to remake *Kong Kong* with the studio, but the rights were not forthcoming. Dinosaurs were back on the menu . . .



FRANKENSTEIN CREATED WOMAN

Using his own body, Baron Frankenstein experiments to prove that the soul survives beyond death. His own body is frozen, then reactivated by Doctor Hertz and their young assistant Hans. To celebrate their success, Hans is sent into the village to fetch champagne. Kieve, the café proprietor, will not give Hans credit, so the boy leaves an overcoat near him by Doctor Hertz. He meets Kieve's disfigured daughter, Christina, who is tormented by three idle young men who frequent the café. Defending the girl, Hans wounds one of the young men. Later, the youths return and kill Kieve. Hans finds himself charged with murder on the evidence of the coat found at the scene of the crime. Christina returns from a trip just in time to see Hans guillotined - in the same way that his own father was executed. In despair, Christina drowns herself.

Frankenstein acquires Hans's corpse, and that of Christina, which he makes beautiful and brings back to life, but with Hans's soul. Christina leaves Frankenstein and weds the three young men responsible for Hans's death, then kills each of them in turn, carrying Hans's severed head with her in a hat-box. With her revenge complete, the jarred Christina throws herself into the river.

The late Susan Denberg - *Playboy's* Miss August, 1966 - took the part of avenging angel Christina. Character actor Thorley Walters, playing Frankenstein's assistant, had an unpleasant experience between takes. Hungry, and spotting an effects assistant stuffing an imitation corpse's stomach with pig's intestine, he asked the staffer to find out what was on the lunchtime menu. The assistant already knew: roast pork.

As the screenplay for *Frankenstein Created Woman* deals with such thorny subjects as death, rebirth and gender confusion, it has become a favourite for discussion amongst the more high-minded, academic Hammer critics and theorists. David Pirie, in his 1972 *A Heritage of Horror*, notes that Christina is configured as a 'fatal woman', the Lamia of myth; with this in mind, her modern filmic counterparts can perhaps be found in *I Spit On Your Grave* or *Fatal Attraction*. Along similarly lofty lines, Peter Hutchings's *Hammer and Beyond* points out that 'Christina... is scarred, and, as the film makes clear, this scar - conventionally a sign of castration, especially when used to mark the female body in horror films - does not stand for castration and sexual difference in itself but rather signifies only in relation to a male perception of it.' Whereas Darryl B. Coats, writing in US fanzine *Little Shoppe of Horrors* uses the 'resurrection' of the Baron in the film's early stages to build a Creationist allegory around Christina as an 'anti-Eve', 'the mother of death and destruction.'

The film was first screened in February 1967. +

Baron Frankenstein
Christina
Doctor Hertz
Zerk
The
An
Eve

Boris Karloff
Susan Denberg
Thorley Walters
John Gilling
Robert Aronson
James Leavelle
Peter Wyche
Bunny Warren
Derek Fentley

— Screenplay by
Peter Robinson

John Bellotti
Vivian Horne
Amanda Jones
Barbara Kelly
Dixie Maybury
Garry Phillips
Liz Smith
John Sims
Anthony Quinn
Teresa Wright

Egypt 1930. Sir Basil Malden, with his assistants Claire, Harry and Paul Preston, stumble on the sealed desert tomb of the young Pharaoh Ka-to-Bey. With the expedition lost on returning, Stanley Preston, father of Paul and financier of the expedition is forced, against his cowardly nature, into joining the search for the missing archaeologist, accompanied by his agent Longbarrow. He arrives at the dig, insisting that they excavate, despite the warnings of the fanatical Hamid Ali, the guardian of the tomb, who says that all who enter will die. The mummy and its shroud, bearing a coded inscription which Claire, the supernatural language expert will not decipher, are put on display along with the mummy of Presto, the Pharaoh's faithful slave.

Intent on stealing the glory for himself, Preston has the exhausted Sir Basil placed in an ayones. He escapes, only to meet death at the hands of the mummy Presto, who has been brought to life to guard his master Ka-to-Bey by Ali, using the secret formula from the shroud. When Harry and Longbarrow are killed, Preston abandons his wife Barbara and their son to their fate, but is killed before he can leave the country. Armed with advice from Hamid, a sinister fortune-teller, Claire and Paul go to the museum, where as Ali orders the mummy to kill them, Claire recites the sacred words of death, forcing the mummy to tear itself apart.

"Buried alive for 3,700 years! Brought back to life to live, love and kill!" can the posters. "Beware the beat of the cloth-wrapped feet!"

THE MUMMY'S SHROUD

Continuing a 'slasher' theme long before the coining of the term, *The Mummy's Shroud* featured Eddie Powell, stuntman and Christopher Lee's regular stand-in, as the eponymous shambling thing.

The impressive climax of the film was thanks largely to the special effects team, amongst them a young Ian Scoones. "The disintegration of the mummy was something we worked for weeks to perfect - we tried everything from acid to popadams to get the right effect. In the end we used Fuller's Earth mixed with paint dust on a wax head." It is Scoones's gloved hands that can be seen clawing in agony as the hand-greaved creature is seemingly reduced to dust.

An era had come to an end; sadly, this would be the last Hammer feature to be mounted at Berkshire's Bray Studios. Riverside home to the company and its extended 'family' since production of the deranged plastic surgery melodrama *Scrofula of Waterbury* in 1962, the facility was now simply too small for the regular and exhaustive schedule being worked. Many of the 'permanent' exterior sets were left to rot until the house was sold off by James Carreras in 1970. Pop promos and adverts are short there to this day.



Sir Basil Malden
Harry Preston
Paul Preston
Barbara Preston
Claire
Longbarrow
Mummy
Imperator Presto
Hamid
Ali

Music composed by
Musical Department
Director of Photography
Production Supervisor
Make-up
Special Effects
Screenplay

Producer
Director

Andy Hogg
John Phillips
David Bell
Hannah Sellers
Angus Macdonald
Michael Ripper
Tim Burrell
Michael Warner
Roger Delgado
Colin Kelly

Baroness
Philip Smith
Richard B. Smith
Bernard Robinson
George Fennell
David Hines Ltd.
John Gilling, born in
original story by John Edgar
Anthony Miles says
John Gilling

QUATERMASS AND THE PIT



JAMES DONALD-ANDREW KEIR-BARBARA SHELLEY-JULIAN GLOVER
QUATERMASS AND THE PIT

Prehistoric fossil skills are unearthed during excavations for an extension to the London Underground system at Hobbs End in Knightsbridge. Palaeontologist Doctor Matthew Roney is brought in to investigate. The further discovery of a buried object, suspected to be an unexploded World War II bomb, involves Colonel Breen and Professor Bernard Quatermass of the British Rocket Group.

Quatermass and Roney's assistant, Barbara Judd, investigate the local history of the area, which has been the site of supernatural activity since Roman times. Soldiers uncover the buried object, a huge rocket-like capsule, and in a sealed compartment they discover huge, long-dead insect-like creatures. Quatermass theorises that the beings are Martians. Five million years ago, with their own planet dying, the Martians came to Earth, implanting their race-memory in surgically augmented humans, which were then no more than apes. But the capsule is not inert. It is capable of drawing in energy and re-directing it to the Martian purpose, the 'cleansing of the hives.'

Breen, unconvinced, opens the site to the press, but the capsule absorbs the power of the cameras and reforms itself into a titanic image of a Martian insect. All those with the telepathic Martian 'inheritance', including Quatermass and Miss Judd, are set against the 'normal' humans. Remembering that, in old mythology, iron was used to oppose the devil, the still-human Roney sacrifices himself driving a crane into the Martian image, dispersing it.



First announced in 1963, it would be four years before the third and final part of Hammer's *Quatermass* trilogy was made, and one screenwriter Nigel Kneale was rather more happy with: "... a splendid production." With the demise of Bray as a viable base for Hammer, shooting shifted to the MGM Studios in Borehamwood. With Val Guest unavailable, director Roy Ward Baker made the first of his many Hammer horrors. Baker had apparently envisaged Kenneth More in the lead rôle. The eventual choice, Andrew Keir, had an unhappy relationship with the director: "Normally, I enjoy going to my work every day. But for seven and a half weeks, it was hell."

Julian Glover, playing Colonel Breen, performed his own death scene: an horrific burning, then a long drop into the Pit itself. "... a very, very nasty morning," he remembered. "... the make-up was less sophisticated than nowadays and very uncomfortable

Indeed... Mr Carreras didn't employ stand-ins. It was me who fell into the pit... Not particularly nice, but there was something to fall onto."

Careful viewing of the fictional 'Hobbs End' tube station set rewards glimpses of posters for *The Witches* and *Dracula - Prince of Darkness*. Again *'Quatermass'* was considered an unknown name by the American distributors, who changed the film's title accordingly to *Five Million Years to Earth*.

Quatermass IV was announced as an imminent Hammer production in 1969. The studio attempted to strike what would have been a ground-breaking co-production deal for a television mini-series with the BBC, before the rights were eventually transferred to Euston Films, who made *Quatermass* for ITV in the late seventies, with John Mills as the indefatigable Professor.

Director: Roy Ward Baker
Screenplay: Val Guest
Story: Nigel Kneale
Casting: Tania Carey
Production Designers: Philip Martin
Artists: Grant BSC
Research: Anthony
Music: Michael Morris
Production Office: Euston Films Ltd

JOHN
RICHARDSON
OLINKA
BEROVA
EDWARD
JUDD



Killikrates
Carol
Dr Philip Smith
George Carter
Sheila Carter
Captain Harry Walker
Kassim
Za-Tor
Music composed by
Musical Supervisor
Director of Photography
Production Designer
Special effects
Make up
Stuntplay
Producer
Director

John Richardson
Olinka Berova
Edward Judd
Celia Blakely
Jill Hatfield
George Sewell
Andre Morell
Noel Willman
Mario Nascimbene
Philip Marcell
Wolf Sautchisky
Lionel Couch
Bob Gull
Michael Morris
Peter O'Donnell
Aida Young
Gill Owen

A beautiful woman, Carol, suffers nightmares of a golden statue and is drawn to an unknown location. On the French Riviera, she shelters on the boat of a millionaire called George, whose friend Philip is a psychiatrist interested in Carol's dreams. When George suffers a heart attack and dies, Carol runs away, believing she has killed him.

In Canada she meets Kassim, an old man who tells her that she is being summoned by an incredibly powerful force. This is the magical power of the Magi, the subjects of Killikrates, King of Kuma, a race who have developed their psychic abilities over fifty centuries. The High Priest Men-Hari wants to lead the Magi into the outside world, and to this end he is summoning Carol, whom he will pass off as the reincarnation of Ayesha, Killikrates's long-dead Queen. Only when he is reunited with Ayesha will Killikrates grant Men-Hari immortality in the name of eternal life. As Men-Hari completes the summoning ritual, Kassim attempts to defy it, but is killed in the process.

Philip follows Carol into the desert where they are reunited, and they travel together to Kuma, where Killikrates welcomes Carol, who is hypnotised by Men-Hari into believing that she is Ayesha. Philip is imprisoned, but meets an ancient mystic called Za-Tor who reveals to Killikrates that Carol is not Ayesha, and never can be, even if she passes through the flame of eternal life. Broken, Killikrates orders the flame for a second time, where he ages to death. Philip and Carol escape, and Kuma is consumed in fire.

According to the late Noel Willman, best known in Hammer circles for his portrayal of the Byronic Doctor Rayna in *Kiss of the Vampire*, the making of this sorry sequel was "A joke up," and of Ursula Andress's replacement, Olinka Berova - real name Olga Schoberova - "... she did not have a clue." The *Monthly Film Bulletin* was in merciless accord on Ms. Berova's abilities, "... starring a young Czech actress who presents a busy front to all eventualities but is otherwise required to be almost entirely somnambulistic. The dialogue is literally unspeakable, and the cast mainly to be pitied..."

A further Hammer excursion into the world of Rider Haggard, *Alien Quatermain Esq. His Quest for the Holy Flower*, was planned in 1974. Essential co-production finance was never secured, and the project vanished into limbo.

ERIC PORTER RILEY STAGRU KNEP
SUZANNA LEIGH TONY BECKLEY

THE LOST CONTINENT



NIGEL STOCK NEIL McCALLUM BENITO CARRUTHERS
JIMMY HANLEY

Opted around the time of *The Devil Rides Out*, and shot almost concurrently, Hammer's second Wheatley adaptation entered production early in September 1967 at Elstree. In another incarnation, the company's occasional American partner, Robert Lippert, had helmed an otherwise unrelated 1951 film of the same name. First-choice director, Leslie Norman, pulled out of the movie early on and was replaced by Michael Carreras – but not before shooting some brief sequences.

Three water tanks were used in the picture, a hurricane was effected with the use of a wave machine, a network of water sprinklers, water chutes and aircraft engines. Effects supervisor Robert Matney's monsters 'moved' via compressed air techniques. Seventeen-year-old Dana Gillespie was hired partly from her experience as the then-holder

of the title 'British Junior Waterski Champion' and partly on the strength of her bit part in *The Persecution of Sforza*. Her amphibian abilities proved useful in a role which required wading across marshland with helium balloons attached to her shoulders. She had a lucky escape from shards of burning phosphorus "... one hit lands in front of me and it eats its way through the raft." Young actress Sylvia Henriques was not so fortunate; the phosphorus burnt her badly. Her screams were drowned out in the general mayhem.

Wheatley was not quite so pleased with this as he'd been with *The Devil Rides Out*: "... the special effects were good," he said in 1969, but bemoaned the plot changes courtesy of Carreras's screenwriting alter ego, 'Michael Nash.' An in-joke about Nigel Stock's character reading a Wheatley book during the film.

Cast
Lana
Eva
Unity
Tyler
De Webster
Bernings
Ricardi
Pat
Sarah
Maie
Sea Lawyer
Sparks
The Inquisitor
Music composed by
Musical Supervisor
Art Director
Director of Photography
Special effects
Make-up
Screenplay
Executive Producer
Associate Producer
Produced and directed by Michael Carreras

Crew
Edmund Keef
Suzanna Leigh
Tony Beckley
Nigel Stock
Neil McCallum
Benito Carruthers
Jimmy Hanley
Dana Gillespie
Victor Maddern
Michael Ripper
Donald Sumpter
Eddie Powell
Gerald Sherman
Philip Murrell
Arthur Lawton
Paul Benne RSC
CMT Richardson, Robert A. Murry
George Parton
Michael Nash, from the novel
Conquering Seas by Dennis Wheatley
Anthony Hinds
Peter Hainley
Produced and directed by Michael Carreras

Commissioner Ernest Muller arrives in a village near Castle Dracula where he finds the locals terrified even of the shadow of the castle.

Accompanied by the drunken priest, the Messenger goes up to the Castle to perform a final exorcism, harrying the demons with a huge cross. A storm breaks, and the terrified priest runs away, falling into the frozen stream where the ice-bound body of Dracula has been carried. Blood from the priest's head revives the Count who, bated from his castle, sets off for the village where Muller lives with his sister-in-law and her daughter Maria. Dracula enslaves a waitress, Zena, and uses her to trap Maria – the girl is rescued by her boyfriend, Paul, but Zena is killed. Dracula attacks again, cornering Maria in her bedroom, and bites her throat. On a second night, the vampire is repelled by the Messenger, but the priest, under Dracula's control, kills Muller.

Muller has left instructions with Paul on how to kill the vampire, but Dracula has retreated to his castle with Maria, where he forces to remove the cross. Paul fights Dracula on the battlements of the castle, and knocks him over the parapet onto the cross, which impales him.



Veronica Carlson – "Hammer's new star discovery, Dracula's most beautiful victim!" – was cast after featuring on the cover of a tabloid hand-out to James Carreras. After her audition, she was taken to a restaurant with the other hopefuls, suffered a panic attack and left unexpectedly. Having surrendered all hope, she next heard that she'd a fitting at theatrical couturier Bermans & Nathans.

Signs of discontent, however, were being expressed from the Christopher Lee camp. The script contains a scene in which Dracula is staked in his coffin, only to remove the offending item on the grounds that the act was not motivated by enough religious conviction. Said Lee: "It was all wrong: ... Everybody knows that a stake through the heart is the very end of a vampire. I objected at the time but it was over-ruled. It was an extremely gruesome sequence. The blood came pouring out." Director Freddie Francis has confirmed that Lee had originally backed out of the movie altogether, only to be persuaded to return to the fold by James Carreras. Much of the romantic sub-plot between Carlson's Maria and Barry Andrews' Paul ended up on the cutting-room floor, much to Francis's chagrin; it would be his last film for the company. The departure of Michael Carreras and Tony Hinds, coupled with the Bray facility's demise left "a gap ... it seemed to be either then, or not long after, that the 'whole of Hammer went to pieces'."

On a happier note, it was during the shooting of this picture that Hammer learned they'd been bestowed the 1968 Queen's Award for Industry.

The film was known as *Dracula et les Femmes* in France, neither more appropriate for a picture which dwelled more on the Count's erotic potential than any other.

DRACULA HAS RISEN FROM THE GRAVE

Cast
Dorinda
Messenger
Maria
Zena
Paul
Priest
Anna
Mach
Christopher Lee
Robert Davies
Veronica Carlson
Barbara D'Amico
Barry Andrews
Dana Gillespie
Marko Marlet
Michael Ripper
Music composed by
Musical Supervisor
Director of Photography
Supervising Art Director
Make-up
Special effects
Screenplay
Producer
Director

Crew
James Bernard
Philip Murrell
Arthur Grant RSC
Bernard Robinson
Heather Horse & Rosemarie McDonald
Pauline
Frank George
John Elder
Aldis Young
Freddie Francis

Brandt is shocked to find that the man is not his wife, but a madman who has been driven insane by the loss of his wife. He is told that the man is a madman who has been driven insane by the loss of his wife. He is told that the man is a madman who has been driven insane by the loss of his wife.

Cushing was openly anti-us about the film's title. When signing his contract he added below his signature: "Over my dead body."

[illegible]

Frankenstein
Must Be
Destroyed

The young, amoral, Baron Frankenstein murders his father in order to go to university in Vienna. After six years, he returns to Castle Frankenstein with his friend Wilhelm. On the way, he rescues his former schoolfriend Elizabeth Haines and her father, the Professor, from highwaymen. Frankenstein secretly beheads one of the highwaymen and takes the head back to the castle. He steals a tortoise from Professor Haines, which he kills - he then uses electricity to bring the pet back to life. With the help of a grave robber, Frankenstein assembles a complete human body. He murders Professor Haines with poison and sends the grave robber to steal the old man's brain. Frankenstein then kills the grave robber, and electrocutes Wilhelm when he refuses to co-operate. At night, Frankenstein brings his monster to life using the electricity of a lightning storm. The Monster escapes, but Frankenstein recaptures it and uses it as an instrument of murder, killing first the grave robber's wife, who came investigating her husband's disappearance, and then the housemaid Alys, who threatens to expose him to the authorities. The Monster escapes again, attacking a woodcutter's daughter, and the police become suspicious. Investigating the Castle, Frankenstein hides the Monster in his laboratory equipment, but it is accidentally dissolved in acid.

Victor Frankenstein
Alys
Elizabeth Haines
Grave Robber
Henry Doctor
Professor Haines
Wilhelm
Bride
Grave Robber's wife
and
The Monster

Ralph Bates
Kate O'Mara
Veronica Carlson
Dorothy Firth
Jon Finch
Bernard Archard
Gordon James
James Hayter
June Allen

Dave Prowse

Music composed by
Music Supervisor
Art Director
Director of Photography
Make up Supervisor
Screenplay
Produced and Directed by

Malcolm Williamson
Philly Marshall
Scott MacGregor
Henry Grant
Tom Smith
Jeremy Bernstein and Jimmy Sangster
Jimmy Sangster

The HORROR of FRANKENSTEIN

The press book luridly claimed "The 'Permissive' Society catches up with Frankenstein" on the basis that stars Ralph Bates and Kate O'Mara were shown cavorting in bed at one point in this. Hammer's sixth incursion into the world of Shelley's Baron.

It had been Jimmy Sangster's ambition to return to Frankenstein's roots and restart the sequence from scratch. Shelley's novel envisaged her anti-hero, "The Modern Prometheus", as a medical student. Ralph Bates, his standing clearly rising with the company, rationalised his portrayal thus: "I can't see him as a 'baddy'... (he) was a dedicated man who tried to push back the frontiers of medical knowledge... Some of his actions were brutal in the

extreme, but then he was a pathfinder, a leader, and such people often have to be ruthless if they're going to succeed." At one point, the slight Bates had to be handed Veronica Carlson's prostrate form by Dave Prowse's 6' 7" Monster. Unable to support her himself, Bates had to use a stool to hold up Carlson off-camera, which Prowse found hilarious. Carlson has recalled writer-director Sangster instructing that she and Bates take his comedy-oriented script seriously. "And I wanted to take it seriously. I felt that it had lost a lot of dignity, and I wanted it to have the dignity that Peter (Cushing) and Christopher (Lee) had..."

Carlson made one further chiller with Cushing and director Freddie Francis: rival Tyburn's 1973 film *The Ghoul*. Retiring shortly after, she made an acting comeback in last year's American horror *Frankenhooker*.

Kate O'Mara had turned down a part in *Doctor Who* to take her rôle as Alys. She'd get another bite at that particular cherry as "The Rani" in the eighties.

The public took dimly to Sangster's efforts to reconfigure the Baron. Peter Cushing would pick up again from where he left off...

The Vampire Lovers

In the province of Styria in the cliffs of Austria, General Spislotdorf is holding a party. The exotic Countess leaves her beautiful daughter Marcilla with the General while she travels across Europe. Marcilla befriends Spislotdorf's niece, Laura, but the girl is troubled with recurring nightmares of an attack by a giant cat, and falls ill. Marcilla devotes herself to Laura but the girl dies, after which Marcilla mysteriously disappears. Grieving deeply, the General sets off to find his friend Baron Hartog. Meanwhile, Marcilla (now calling herself Carmilla) appears at the household of an Englishman called Morton, who lives near to the General. Morton's daughter Emma is seduced by Carmilla.

Spislotdorf returns with Baron Hartog, who tells of the legend of the Karsteins, a family of vampires whom he attempted to wipe out some years before. He was unable to destroy one vampire, a woman called Mercilla, revivified in a portrait to be Marcilla - Carmilla. At Morton Hall, Emma has fallen ill, drained of blood by Carmilla. Carl Ekhardt, Laura Spislotdorf's lover, rides off to rescue Emma, and reaches her just in time. Carmilla disappears and transports herself back to Karsteins castle, where Spislotdorf and Hartog are waiting to behead her. With Carmilla dies the last of the Karsteins.

"Let us pray that Styria has been rid of these devils for ever..."

By autumn 1969 the break-up of Hammer's Brno 'family' had encouraged British independents to branch co-production deals. Amongst them were Harry Fine and Michael Style's company, Funtale. Fine had been struck by J. Sheridan Le Fanu's 1871 novella *Carmilla*, the story of an obsessive relationship between an aristocratic vampire Countess and a debutante narrator. Co-writer Tudor Gasson - his real name - expanded this into a full storyline which played up the implied lesbianism in Le Fanu's short. Retitled *The Vampire Lovers*, Hammer put it straight into pre-production, signing a joint production deal with Funtale on 25th November.

Shooting began on 19th January 1970 at Elstree Studios, Borehamwood, with a budget of \$400,000. The manor house featured in the film was - bizarrely - the clubhouse of the Moor Park Golf Course in Hertfordshire. Polish-born Ingrid Pitt took the lead, on the

strength of a chance meeting with Jimmy Carreras at a party. Legendarily, she first encountered co-star Peter Cushing on set while he was holding aloft a wax model of her own severed head. "My dear, I'm so sorry about that, do forgive me," he exclaimed.

The film premiered on 4th October as a double bill with an Anglo-EMI biker flick, *Angels From Hell*, at the 3,574-seater New

Victoria in London, and took £3,180 in its first week alone; that same week the Bray facility was offered up for sale, Jimmy Carreras reasserting its worth at around £250,000.

Amusingly enough, the 1971 AIP film *The Return of Count Dracula* included a sequence where Robert Quarry's vampire Count is seen watching *The Vampire Lovers* on television. ♦

Marcilla/Carmilla/Carmilla	Ingrid Pitt
Laura	Peggy Sirote
Emma	Melanie Smith
The General	Todd Collins
Morton	George Cole
The Countess	Susan Adams
Governess	Kate O'Mara
Baron Hartog	Douglas Wilmer
Carl	Joe Fitch
Wise in Black	John Forbes-Robertson
Doctor	Paddy Mayne
Adapted from J. Sheridan Le Fanu's story <i>Carmilla</i> by Harry Fine, Tudor Gasson and Michael Style	
Director of Photography	Murray Grant
Art Director	Scott MacGregor
Music composed by	Garry Robinson
Musical supervisor	Philip Maitland
Make-up Supervisor	Tom Smith
Production Director	Harry Fine and Michael Style
	Ray Ward Baker



Sanna
Tara
Kingsor
Aiyak
Uthdo
Aiyak
Amen

Victoria Vetri
Robin Hawdon
Patrick Allen
Drew Herley
Sean Coffey
Hughes Kenopka
Imogen Russell
Patrick Holt

Made and special musical
effects by
Musical Supervisor
Art Director
Director of Photography
Make-up Artist
Written for the screen by
Special visual effects
Producer
Director

Mario Macchione
Philly Martell
John Menard
Dick Bush
Richard Ellis
Val Guest
Jim Haskin
Aida Young
Val Guest

WHEN DINOSAURS RULED THE EARTH

The prehistoric Rock Tribe's ritual sacrifice to the sun is disrupted by violent upheavals in the sky and one of the sacrificial maidens, Sanna, is swept out to sea in a cyclone. She is rescued by Tara, a fisherman from the neighbouring Sand Tribe, who takes her in as his woman, much to the fury of another girl, Aiyak. When Kingsor, the chief of the Rock Tribe, arrives to declare that the disruptions in the sky are caused by Sanna, Aiyak incites the Sand people against her.

Escaping, Sanna narrowly avoids being caught by a carnivorous plant, and seeks refuge in a dinosaur's nest, where she is accepted by the mother dinosaur as one of her own young. Tara eventually finds her, and they are happy together until, despite the protection of the mother dinosaur, they are captured again by Kingsor. Tara is about to be sacrificed when the tribe is attacked by a giant crab. They are saved by the arrival of a tidal wave which sweeps over the island, obliterating it. Only Tara, Sanna, and another pair of lovers, Uthdo and Kane, escape on a raft. When the sky finally clears, a strange new light - the moon - shines down on them.



Science-fiction writer J. G. Ballard wrote the story's treatment, and later said sarcastically, "I'm very proud that my first screen credit was for what is, without doubt, the worst film ever made."

With this in mind, it's perhaps surprising that *When Dinosaurs Ruled the Earth* - shot, once again, in the Canary Islands - remains one of the few Hammer films to get close to receiving a major industry award. Animators Jim Danforth and Roger Dicken were Oscar nominated in the "Special Visual Effects" category for their work on the movie, losing out to Disney's *Bedknobs and Broomsticks*.

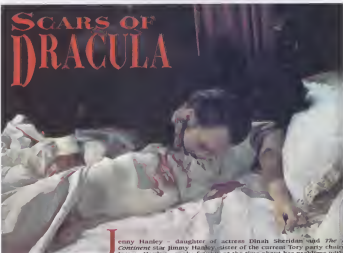
Starlet of the month was yet another ex-*Playboy* centrefold, Victoria Vetri (aka Angela Dorian), and the film was promoted using shots of James Cagney and producer Aida Young extolling Mrs. Vetri's abilities. Slated to reappear in a projected sequel, *Dinosaur Girl*, Vetri shortly disappeared from the acting scene, her fifteen minutes of fame ticked by. *

Dracula
Simon
Sarah
Paul
Mlow
Priest
Lundford
Hugmanstein
Tulia

Christopher Lee
Ronnie Waterman
Jenny Hanley
Christopher Matthews
Patrick Troughton
Michael Gwynn
Michael Ripper
Bob Todd
Wendy Hamilton
Aurora Hempel

Director of Photography
Art Director
Music composed by
Musical Supervisor
Make-up Supervisor
Special effects
Screenplay
Producer
Director

Murray Gunn
Scott MacGregor
James Bernard
Philly Martell
Wally Schaefersman
Roger Dicken
John Elder
Aida Young
Roy Ward Baker



A dead girl bearing the twin puncture marks of the vampire's bite signifies the return of Count Dracula. The villagers of Vlenburg attack Dracula's castle and set fire to it - in revenge the Count sends a swarm of bats to kill the village women and children who seek sanctuary in the church.

Some years later, Paul Carlson escapes the enraged father of his latest girlfriend and seeks shelter at Castle Dracula. He is welcomed by a

mysterious woman, then by Count Dracula himself, who bids Paul stay the night. Simon is later joined in his bed by the woman, Tania, who is a vampire. When she attacks Paul, Dracula appears and, in a fury, stabs her. Dawn breaks and Dracula flees, locking Paul in the tower. Paul climbs down the sheer castle wall, but finds himself in Dracula's sealed tomb. Paul's brother Simon and his sweetheart Sarah come to the castle looking for him. They in turn are captured by Dracula, but released by the servant Mlow, who has fallen in love with Sarah.

Simon leaves Sarah in the care of the village priest and returns to the castle, where he discovers his brother's body impaled on a hook in Dracula's lair. A monstrous bat kills the priest, and Sarah returns to the castle. As a storm rages, Simon fights with Dracula, spearing him with a metal rod. The rod attracts a bolt of lightning, which sets the Count on fire, and as Sarah and Simon watch, Dracula falls blazing to his death.

Jenny Hanley - daughter of actress Dinah Sheridan and *The Lost Continent* star Jimmy Hanley - spoke frankly at the time about her problems with the part of heroine Sarah: "Acting means showing emotion, and this is my main stumbling block at the moment... although I appear calm and untroubled, I'm often tearing myself apart inside... but Roy [Ward Baker, director] is a very helpful and persevering man, and together we won the fight." Hanley would be dubbed throughout the picture: "... my voice was considered too low and too grown-up for a sweet young thing. Some dreadful female's voice has been put over me, which I find excruciatingly embarrassing."

Christopher Lee was gratified that his ambition to use more of Stoker's novel in the movies was partly realised in the scene where Dracula crawls bat-like down the castle walls - a scene from the book that had never before been filmed. Roy Ward Baker: "... it was difficult to do... and I never really got it right because the set wasn't big enough and did look a bit cheap. But at least I did it - I got it on the screen and I was very pleased with it."

After the picture's first screening in autumn 1970, *Film and Filmmaking's* critic, Margaret Tarsus, noted that its "scenes of attack and injury are heavily influenced by similar scenes in *The Birds*."

Scars would be Hammer's last Dracula picture to be set in a Victorian gothic milieu. *

LUST for a VAMPIRE

As with *The Evil of Frankenstein*, Terence Fisher was the original choice for director on this second film in the loose 'Karnstein trilogy'. An accident resulted in the stalwart Jimmy Sangster replacing him. Peter Cushing intended to play the part of schoolmaster Burton, dropping out at the eleventh hour when his wife Helen became gravely ill. Shoe-fitter Ralph Bates was called up by Sangster one afternoon, "... and I was filming the next day. I did it as a favour to him. I thought it was a tasteless film and I regret having anything to do with it."

"The finishing school where they really do finish you!"
- US advertisement.

Countess Herritzon
Giles Barton
Jomet Playfair
Miracula
Richard Lestrangle
Miss Simpson
Count Karnstein
Inspector Heinrich
Susan Pelley
Professor Hertz
Hans

Barbara Jefford
Ralph Bates
Suzannah Leigh
Yutte Stenstaad
Michael Johnson
Belen Christie
Mike Raven
Harvey Wall
Pippa Steel
Eric Chitty
Christopher Namee

Director of Photography
Art Director
Music composed by
Musical Supervisor
Make-up
Screenplay
Producers
Director

David Mair
Don Mingaye
Harry Robinson
Philip Martell
George Blackler
Tudor Gales
Harry Fine, Michael Style
Jimmy Sangster



1830. English novelist Richard Lestrangle arrives in the Transylvanian district of Styria, where he learns of the legend of Karnstein Castle and the mysterious family that formerly inhabited it. The castle is now given over in part to an exclusive girls' finishing school run by the Countess Herritzon.

Lestrangle is engaged as an English Literature master, and falls in love with one of his pupils, the seductive Miracula. Meanwhile, Giles Barton, another teacher and devout scholar of occult history, discovers that Miracula is the reincarnation of Carmilla Karnstein - a vampire.

One of the pupils, Susan Pelley, disappears. Giles offers himself to Miracula and is found dead with bite marks on his throat. Finally, Richard makes love to Miracula. As pupils and village girls continue to disappear, the Bishop marches on Karnstein Castle with a band of villagers and they set the building on fire. Richard rushes in to rescue Miracula, to find her standing with her wretched family unharmed amidst the flames. Miracula attempts to bite Richard but is staked by a falling beam. Richard escapes and the castle is burned to the ground.

Lust For A Vampire was made in July 1970 on location, in and around a country house near Elstree, Hertfordshire. A mini-industry now revolves around the film's elusive leading lady, Yutte Stenstaad. Born Yutte Stenstaad in Denmark, 1946, she became an actress only when an agency talent scout spotted her in a London disco. A few small roles in *Carry On* films and low-budget horrors brought her to Hammer's attention, who promptly gave her the part of Miracula. A television interview at the time made her ambitions clear: "I'd like to become known as an extremely good actress - and I hope to get an Oscar some time!" However, the film led her only as far as hosting quiz show *The Golden Shot* and other small roles. She disappeared to America around the mid-seventies, untraceable for many years, much to Hammer fans' chagrin. She now sells air time for a Christian radio station in Oregon, and refuses to discuss her previous, undead, life.

Producers Fine and Style took the editing of the movie out of the busy Sangster's hands. Upon viewing the finished picture in a cinema in Hammersmith, Sangster and Bates were astonished to find that a bizarre pop song, *Strange Love* - sung by 'Tracy', had been dubbed over one key scene. "I have never been so embarrassed in my life when that song came on!" recalls Sangster. "Ralph and I actually slinked down into our seats ... I actually slid off my seat onto the floor. I hated the film, hated it!"



Countess Dracula

Countess Elisabeth
Captain Dohi
Imre Toth
Master Fekke
Julia
Captain Balogh
Timo
Sergeant of Buffets

Ingrid Pitt
Nigel Green
Sander Glen
Maurice Gasham
Pauline Collier
Peter Jeffrey
Lesley Anne Davis
Leon Lusch

Director of Photography
Art Director
Music composed by
Medical Supervisor
Make-up
Special effects
Stuntplay
Story

Producer
Director

See Talbot 85C
Philip Harrison
Harry Robinson
Philip Martell
Tom Smith
Bert Lushford
Mossy Paul
Alexander Paul & Peter Sandy
based on an idea by Gabriel Kosay
Alexander Paul
Peter Sandy



The elderly, emphysemic, Countess Elisabeth Nasday discovers that she can be rejuvenated by bathing in the blood of young girls. Driven by love for the handsome Lieutenant Imre Toth, the Countess poses as her daughter Hena, and has the real Hena abducted and held prisoner. However, the effects of the blood are only temporary, and every time the Countess reverts to her true age, she grows more terrifyingly ugly. With the assistance of the blindly loyal Captain Dohi, further girls are killed at the Countess's whim, although she discovers that only the blood of virgins is suitable.

Hena manages to escape from her captors, not is reunited with her name. At the wedding of the Countess and Imre, the Countess begins to age hideously. Hena escapes and the Countess attempts to kill her with a dagger, but in the struggle Imre is killed. The Countess is imprisoned for her crimes.



Were it not for the curiosity of a Jesuit priest living in Budapest in 1729, Hammer's *Countess Dracula* might never have been made. His uncorroborated documents dated 2nd January 1611 which recorded the cross-examinations of four servants at the trial of the Hungarian noblewoman, Countess Erzsébet Bathory. They'd been kept under lock and key by the Catholic Church for over a century. Bathory was found guilty of the murders of "... at least three hundred girls and women, nobly born as well as commoners." She "cut their flesh and made them grill it; afterwards she would make them eat bits of their own bodies ...". A connoisseur of torture, Bathory froze girls alive and jabbed hot needles beneath their fingernails. She is, however, most renowned for bathing in the blood of peasant girls, in the belief that this might keep her young. Walled up inside her own castle, Bathory's exploits were suppressed, Church authorities fearing the corruption of those who read of them.

Jeremy Paul's screenplay was based on Valentine Pearson's scholarly work of 1967, *The Bloody Countess*, although the facts of the case were scantily recounted and liberally embellished with the supernatural, shot on the sets of Universal's 1969 Richard Burton/Genevieve Bujold Henry VIII biopic, *Anne of the Thousand Days*, Ingrid Pitt revelled in the part of the Beast of Cragthorpe. She would later express reservations over the finished results "... there was no horror ... if you're going to do the Bathory story, you've got to go all out. You've got to show the blood pouring from the girls into the bath, and you've got to lie in it. You've got to be really horrific."

One of Hammer's best-loved 'scream queens' - she even has her own fan club, 'The Pitt of Horror' - Ingrid is now an accomplished writer.





CREATURES THE WORLD FORGOT

THE VILLAIN
THE DARK
THE FAIR LEADER
THE MUTE GIRL

The Stone Age. Most of the dark Rock Tribe, including their head man Old Leader, are killed in an erupting volcano. After a battle with his rival, the savage Zen, Mak becomes the new chief, leading his small band of survivors on a long trek across the dunes. Eventually they encounter the Fair Tribe. Mak takes one of their women, Noo, in marriage. The dark girl designated to become the wife of the Fair Leader runs away with her lover and the pair are later discovered crucified.

The Rock Tribe continues its journey, and Noo dies giving birth to twin sons - the blonde Toomak and the dark-haired Rool. Rool assaults a mute girl, who is later carried off by a primitive cave-dweller. The rest of the tribe gives chase, and there is a battle in the cave-dweller's lair, while the mute girl fights the cave chief's beautiful daughter, Nala. Toomak takes Nala as his wife. Later, Mak is killed in a wildebeest hunt, and after a violent fight with Rool, Toomak becomes the tribal chief. But the tribe is now split into two factions, with Rool's people tracking Toomak's. Although rescued by Toomak from a raid by the Mad People, Rool kidnaps Nala and lures Toomak to a mountaintop, challenging him to a final duel. The mute girl reappears, and helps Toomak to throw Rool over a precipice to his death.

The Girl (Nala)
The Father (Mak)
The Fair Boy (Toomak)
The Dark Boy (Rool)
Oomg Girl
Old Crane
Old Leader
Fair Leader
The Member (Noo)

Director of Photography
Production Designer
Music composed by
Musical Supervisor
Make-up Supervisor
Special effects
Screenplay
Producer
Director

Julie Ege
Brian O'Shaunessy
Toey Bonner
Robert John
Narciso Fox
Bessie Crutchley
Don Leonard
Ken Hare
Sue Wilson

Vincent Cox
John Stoll
Marie Mascimbene
Philip Marshall
Bill Lewis
Sid Pearson
Michael Cameron
Michael Cameron
Don Chaffey

"SEE staked
girl menaced by
giant python!"

Shot on location in Africa, this would be the last of the company's pre-historic efforts, and the last to use the music of Mario Nascimbene. The Italian composer transcribed the art of tape manipulation, building a 12-track recorder which could alter previously fed sounds, changing tone, pitch, speed and vibration. His scores for the dinosaur epics were also heavy with brass and percussion.

However, even the eminent Hammer scholar David Pirie, writing in the May 1971 *MFB*, failed to defend this turkey. "The 'creatures' of the title are indeed forgotten," he said, "for the best the film can muster in the way of monsters is a harmless-looking bear and an ordinary *Turzan*-type boa constrictor."

Goldson, in the line nine... century. The notorious... known as Jack the Ripper... wife to death in 1888... Aosa, then enters...
...throws up and works for a... Mrs Golding... Mrs... After a... by the MP Dysart... psychiatrists Dr... Dysart pays Mrs Golding to... Aosa in her room. As... outside for a crib, he... and Dysart rushes out... Golding is discovered impaled on... door with a poker. At the... inquiry, Pritchard denies having... Dysart leave the house and asks for... to adapt Aosa. Pritchard's... arrives home with his blind fiancée Laura and... Aosa's room. Dysart convinces... Aosa's guilt, and Pritchard determines to use... of psychoanalysis to 'cure' her.
One evening, when left on her own, Anna kills Dolly, her maid. Pritchard attempts to cover up for the incident, but other murders follow - Long Lie, a prostitute, and Madame Bulford, the Royal Medium. Each murder is triggered by Anna being kissed and her catching sight of a shining object - a memory of her mother's murder. When Pritchard himself kisses Aosa, she stabs him with a sword. Aosa kidnaps Laura and takes her to St Paul's Cathedral - Pritchard pursues them, calling to Aosa from the ground. Laura is saved, but Aosa throws herself from the gallery in her death.



Produced by
Anna
Laura
Michael
Dysart
Mrs Golding
Mrs Wright
Long Lie
Dolly
Pritchard
Director of Photography
Producer
Screenplay
Music
Production Designer
Director

Eric Porter
Anthony Ross
Jane Mervin
Kathleen
Derek Griffith
Doree Arjak
Margaret Rhodes
Lynda Baron
Marie Lawrence
Norman Kirk
Kathleen Tabor
Rita Stanger
Christopher Golding
Philip Marshall
Bill Lewis
Sid Pearson
C.P. Bonner
John Stoll
Don Chaffey

Hands
of the
Ripper

Hands of the Ripper billed light entertainer Doree Arjak as the star, in this... she recounts with retish being run bloodily through a... a poker. The... sub-plot of co-Freudian psychoanalysis was added... by American... television networks when they came to screen the picture. 'Glasgow' was cut in so... a 'psychiatrist' to explain the inner turmoil of the character.
Released with *Twelve of Evil*, their joint advertising campaign... 'Two nerve... Thirteen Bloody Murders'... Victim 9 impaled in a... a poker... stabbed with her own longmetel Victim 14. Her throat slashed with a broken sword... 'You have been warned,' commented *Film and Filmmaker*.

TWINS of EVIL

Between you and I, the twins Maria and Madeleine Collinson are from Vienna to the village of Karsstei. When the witch-hunting priest called the 'evil' 'evil'.

The Count Karnstein, the libertine of the village, argues the twins are still in the presence of the 'evil'.

The twins are still in the presence of the 'evil'.

The twins are still in the presence of the 'evil'.

The twins are still in the presence of the 'evil'.

The twins are still in the presence of the 'evil'.

The twins are still in the presence of the 'evil'.

The twins are still in the presence of the 'evil'.

The twins are still in the presence of the 'evil'.

The twins are still in the presence of the 'evil'.

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The twins are still in the presence of the 'evil'.

The twins are still in the presence of the 'evil'.

The twins are still in the presence of the 'evil'.

The twins are still in the presence of the 'evil'.

The twins are still in the presence of the 'evil'.

The twins are still in the presence of the 'evil'.

The twins are still in the presence of the 'evil'.



Maria
Madeleine
Collinson
Frieda
Ingrid Isenhardt
Barbara
Anton Haller

Peter Cushing
Dennis Price
Maria Collinson
Madeleine Collinson
Ingrid Isenhardt
Barbara
Anton Haller

Director of Photography
Art Director
Music composed by
Musical Supervisor
Make up
Special Effects
Screenplay
Producers
Director

Dick Bush BSC
Roy Stanger
Harry Robinson
Philip Martin
George Duckler
Ben Lashford
Tudor Gamm
Harry Fine and Michael Style
John Hough



The film only became known as *Twins of Evil* after shooting at Pinewood had long been completed. Fantale later re-submitted *Vampire Virgins* and another script, *Vampire Hunters*, to Hammer, but these were never optioned. +

Dr Jekyll & Sister Hyde

Dr Jekyll
Sister Hyde
Paul Robertson
Hosani
Miri Spencer
Gilder Policansa
Barba
Rgt Daniels
Ryler
Hara

Ralph Bates
Martine Beswick
Curtis Ha
Levin Hinder
Dorothy Akana
Neil Wilson
Ivor Den
Paul Whitman-Jones
Philip Madoc
Tony Calvin

Director of Photography
Maha-
Design
Music composed by
Musical Supervisor
Screenplay

James Warwick BBC
Trevor Crisp BBC
Robert Jones
David Whitaker
Philip Harell
Brian Clemens

Producers
Director

Robert Louis Stevenson
Albert Fennell, Brian Connolly
Ray Ward Baker

Determined to find the secret of longevity, Henry Jekyll becomes convinced that the answer lies in female hormones. He uses the bodies of young women to create a serum which, when self-tested, transforms him into a beautiful young woman. He reacts with disgusted fascination, but continues his work, using the services of body-snatchers Burke and Hare to provide him with the necessary corpses. He passes off the woman spitted in his rooms as his sister, Mrs Hyde.

When the body-snatchers are caught, Burke is hanged by a mob and Hare is thrown into a lime pit and blinded. With his supply of raw materials gone, Jekyll is forced to make prostitutes, luring the girls into a false sense of security by appearing as the cultured "Sister Hyde" before killing them.

Meanwhile, Jekyll falls in love with Susan Spencer, the girl who lives in the flat above his rooms and Sister Hyde in turn conducts a relationship with Howard, Susan's brother. Hyde's exploits give rise to stories of the Whitechapel killer - Jack the Ripper - and Jekyll's colleague Professor Robertson begins to suspect the young doctor. When Jekyll's voice is identified by Hare, the police give chase, cornering Jekyll on a rooftop. Clinging to the masonry, he transforms into Sister Hyde and so longer has the strength to hang on. Jekyll falls to his death, his fate a grotesque male/female parody.

Hammer's second take on Stevenson's classic began life as a lunchtime joke courtesy of *The Avengers'* latterday guiding light, Brian Clemens. Inspired, he rattled off a script which was eagerly seized by Hammer.

Kate O'Mara was his and co-producer Albert Fennell's original choice for the part of Ralph Bates's feminine alter-ego, but Martine Beswick (the current spelling) was selected upon James Carreras's insistence. O'Mara wasn't bitter: "Martine... looked exactly like him [Bates], she really did."

"How divine - this I have to do!" said Beswick upon being offered the Sister Hyde rôle. "... it's about the male and female in all of us, and I was going for it totally. I was serious about what I was doing. Unfortunately there were so many areas we didn't explore. Instead of exploring, they exploited." Her sentiments were partly echoed by director Roy Ward Baker: "I regret that I didn't make more of the eroticism in the situation, and it needed above all things a confrontation scene between the man and the woman. But Brian Clemens was determined to be consistent with his logic and as they only had one body between them you couldn't have a two-shot scene. We did a mirror scene... that went part of the way towards capturing the effect I wanted."

The film sparked a slew of gender-reassigned jekylls. A soft-porn take, *The Adult Version of Jekyll and Hyde* (sic), was set in modern-day Los Angeles and directed by one B. Ron Elliott. Also promised in 1971 were *Dr Sexual* and *Mr Hyde* and *Dr Jekyll and Mistress Hyde*. To the best of our knowledge, they never actually appeared.

Martine Beswick continues to work the low-budget, straight-to-video circuit. Ralph Bates, whose future wife Virginia Wetherell briefly appeared in the film, went on to become a much-loved British television character actor. He died in 1991.

BLOOD FROM THE MUMMY'S TOMB

In Ancient Egypt, the high priests entomb Tera, a queen with great supernatural powers, surrounding her with symbols of her magic – the skull of a jackal, statues of a cobra and a cat. For protection, they sever her hand, which wears a ruby ring – the symbol of her power. However, as the priests leave the tomb they are slaughtered by an unseen force.

In the twentieth century, archaeologist Professor Julian Fuchs opens Tera's tomb to find her body perfectly preserved. Affected by her influence, Fuchs orders the relics transported back to England. Fuchs's wife dies giving birth to their daughter Margaret at the precise moment that the Professor enters the tomb.

Margaret grows up, and on her twenty-first birthday Fuchs presents her with Tera's ring. Margaret becomes possessed by the spirit of Tera, rejecting her boyfriend Ted Browning for the older Corbeck, one of her father's colleagues. One by one the members of the Professor's party – Berigan, Danbridge and Helen Dickenson – are killed, and relics of Tera are retrieved. Margaret wills Ted's death when he tries to intervene. Corbeck has discovered the scroll of life, which he uses to revive Tera. Fuchs stops the ceremony, mutilating Tera and starting a fire which destroys the house and everything in it.

There is, however, one survivor – a dark-eyed girl who stares out from swathes of bandages . . .

An unhappy film beset with tragedy, Christopher Wickling's script from Bram Stoker's *The Jewel of the Seven Stars* went before the cameras in early January, 1971. After just one day's shooting in the rôle of Professor Julian Fuchs, Peter Cushing received a call to say that his beloved wife, Helen, had been rushed to Canterbury Hospital. His scenes were hurriedly rescheduled. She died of emphysema on Thursday 14th January. Cushing would never recover from the loss.

Quatermass and the Pit star Andrew Keir received an urgent call from Michael Carreras on the evening of the next day, asking him to replace Cushing. Keir learned his lines over the weekend, and was shooting first thing on the Monday morning.

Valerie Leon was cast by director Seth Holt after appearing in a 1967 film of his, *Monsieur Leclerc*. Her dual rôle as a heroine Margaret and the reincarnated villainess Queen Tera proved enjoyable. . . . I much preferred being evil. Because there is something to get your teeth into."

And then, towards the end of the film's schedule, Seth Holt died suddenly from a heart attack. Leon: "He was an extraordinary man . . . the day of his funeral I wasn't allowed to go (due to filming commitments) and I remember being quite tearful and then them having to patch me up." Michael Carreras, uncredited, helmed the remaining few days work on the asylum sequences.

Fifteen years after the villagers staked the vampire Count Mitterhaus, the Serbian village of Schiettel is isolated by plague. With the help of his son Anton, the village doctor, Kersh, escapes the soldiers placed around the village and goes to fetch drugs. Anton returns to Schiettel, which has been visited by a bizarre gypsy circus – the 'Circus of Nights', and soon a series of deaths occur. The victims' bodies are found drained of blood.

The circus performers are vampires who can change into animals – their leader Emil is a cousin of Count Mitterhaus. The town's Bürgermeister is attacked for his part in the attack on Mitterhaus, and later another villager, Hanser, finds the bodies of his sons at the Count's castle. Hauser and the Bürgermeister proceed to shoot the animals, but the Bürgermeister's heart gives out and he dies.

Meanwhile Mitterhaus has been brought back to life, and Doctor Kersh returns with medical supplies and soldiers. The plague is a form of rabies carried by bats. He also has evidence of vampire attacks wherever the Circus of Nights has stopped. The villagers make for the crypt under the castle, where they kill Emil and the vampires. Anton repels Mitterhaus by wielding a crossbow like a crucifix. The Count retreats, and Anton places the bow over the Count's head, decapitating him.

The vampire's curse is lifted.



classic G.B.H. Another prestigious future beckoned for Anthony Corlian, the circus's shape-changing Emil; he changed his surname to Higgins to appear in Peter Greenaway's *The Draughtman's Contract*.

Later *Doctor Who* companion Lalla Ward's rôle was her first after leaving drama school. While a pupil, she'd loathed the compulsory acrobatics class – here she played an acrobat, with a stuntwoman to assist. "After five weeks of shooting, I made a special journey back . . . (to tell her teacher) that we didn't have to go to his silly classes. All I had to do was jump off a silly box and look at the camera out of breath. He was furious with me."

David Whitaker's atmospheric score made extensive use of a genuine church organ; Whitaker hired the church and set up a mobile recording unit to achieve the desired effect.

Patch
Margaret/Tera
Corbeck
Danbridge
Berigan
Ted Browning
Helen Dickenson
Doctor Fuchs
Doctor Burgess
Director of Photography
Designer
Music composed by
Musical Supervisor
Make-up Supervisor
Special effects
Screenplay

Producer
Director

Andrew Keir
Valerie Leon
James Villiers
Hugh Bonted
George Cowlson
Mark Edwards
Rosalie Criswick
Ashley Martin
David Marshall
Arthur Goss
Scott Macgregor
Therese Cary
Philip Marshall
Edith Knight
Michael Collins
Christopher Wickling
Based on the novel
Jewel of the Seven Stars
Story by Bram Stoker
Howard Stanley
Seth Holt



VAMPIRE CIRCUS

Gypsy Woman
Bürgermeister
Emil
Anton
Waelter
Dr Kersh
Dora
Gross Hauser
Anna Mueller
Hanser

Director of Photography
Special effects
Art Director
Make up
Music composed by
Musical Director
Screenplay
Producer
Director

Adrienne Corri
Thorley Walters
Anthony Corlian
John Moulder Brown
Lanoe Payne
Richard Owen
Cyril Frederick
Elizabeth Seal
Dorothy Boyke
John Hauser

Wray Grant
Las Borne
Scott Macgregor
Jill Carpenter
David Whitaker
Philip Marshall
Judson Kimberg
Wilbur Stark
Robert Young

PAUL JONES
PATRICK MAGEE
YVONNE MITCHELL
ROBERT HARDY
GILLIAN HILLS
MICHAEL HORDERN
GORDON LUMER

DEMONS of the MIND

Australian director Peter Sykes
casts a stellar ensemble in this
psychological thriller

Travelling home from Vienna, where she has been a patient of the psychiatrist Falkenberg, Elizabeth Zorn escapes from her Aunt Hilda and takes refuge with Carl Richter, a young medical student. However, she is soon recaptured and returned to the bleak mansion where, believing them to be victims of the family's hereditary insanity, her father Baron Freidrich Zorn keeps her and her brother Emil virtual prisoners. The nearby village is being terrorised by an unknown killer who strangles young girls and sprinkles their corpses with rose petals. Falkenberg arrives at the mansion to pursue his research into the family illness. Using a revolving cradle, Falkenberg hypnotises the Baron into recalling his sadistic treatment of his wife, and her subsequent suicide in front of the two children. Convinced that there is nothing wrong with Elizabeth, Carl arrives at the house to take her away with him. A further experiment proves to Falkenberg that the children are not sane, but that Zorn himself - obsessed with his wife's death - has been secretly relaxing Emil and willing him to commit the murders.

Falkenberg attempts to re-enact Elsa's suicide with a village girl called Inge dressed in Elsa's clothes. Emil kills Inge, then kills his Aunt Hilda before running off with his sister into the woods. Convinced that his line must now be destroyed, the Baron shoots Falkenberg and sets off after his children. Emil is shot and killed, but Carl saves Elizabeth as Baron Zorn is staked through the stomach with a burning cross by the enraged villagers.

Having previously encroached upon the horror genre in *Known*, 32-year-old Australian director Peter Sykes said of this gothic psycho-drama: "It gets at the gross roots of the basis of life, the fear of the dark and of death. Everyone is basically scared of the same things."

Previously known as *Blood Evil* and *Blood Will Have Blood*, the script brought together an impressive cast of old hands - Michael Horder, Robert Hardy - and fresh faces. Shame Briant made his debut film appearance as Carl, and would continue his association with Hammer. Paul Jones was embarking upon a fledgling acting career, having been better known as the lead singer and harmonica player in the satirical group Manfred Mann.

After shooting some scenes in Bavaria, cast and crew headed east to Sussen, where Castle Zorn was constructed by adapting a turreted mansion in the countryside. Designer Michael Stringer used the building, designed by renowned architect Auguste Pugin in the late 18th century, by adding gothic flourishes - stained glass windows in the hallway and stairwell, for example. Patrick Magee's hypnotist Falkenberg used machinery based loosely on that of Austrian Franz Mesmer, the man who made hypnotism a science, and was later denounced as a heretic.

Zorn
Emil
Elizabeth
Hilda
Carl
Falkenberg
Inge
Priest
Flickinger
Inge

Robert Hardy
Shame Briant
Gillian Hills
Yvonne Mitchell
Paul Jones
Patrick Magee
Kenneth J. Ward
Michael Horder
Robert Brown
Virginia Wetherall

Director of Photography
Designer
Music composed by
Musical Supervision
Make-up Supervisor
Screenplay
Producer
Director

Arthur Grant
Michael Stringer
Warry Kellman
Philip Marshall
Trevor Cole
Chris Wickham
Frank Godwin
Peter Sykes

1872. In Hyde Park, London, Lawrence Van Helsing confronts the vampire Count Dracula. The Count is impaled on a broken carriage wheel - and crumbles to ashes, but Van Helsing also dies in the struggle. As Van Helsing's funeral, a young man enters the ashes of Count Dracula in unhallowed ground.

1972. In Chelsea's swinging Caverna Club, Johnny Alcock offers his young friends the ultimate 'trip' - a date with the devil. They go to St Bartoloph's, a deconsecrated church by the river. One of Johnny's gang is Jessica Van Helsing, granddaughter of the famous anthropologist Lawrence Van Helsing. At the church, Johnny offers a girl called Laura a baptism of blood - during the ceremony, Count Dracula is revived, and later kills Laura. When her body is discovered, drained of blood, Inspector Murray visits Professor Van Helsing, and learns about the black mass from Jessica.

Johnny lures another girl to St Bartoloph's. She is killed, and Dracula gives Johnny the power of the vampire. When Jessica is captured, Van Helsing goes to Johnny, forcing him into the bathroom with reflected sunlight and killing him in running water. Van Helsing finds Jessica at St Bartoloph's - in Dracula's thrall. He splashes the vampire with holy water, and forces him into a pit lined with stakes. Dracula is reduced to ashes.

Costing a total of £320,000 to make - £5,000 for Australian director Alan Gibson, £3,077 for Dou Houghton's script, £4,800 on props, a paltry £3,500 on special effects (£3,643 were lost to 'miscellaneous expenses') *Dracula AD 1972*, known during production as *Dracula: Chelsea '72* and *Dracula: Bkbp*, was a conscious effort on Hammer's part to restore the Count's box-office fortunes by bringing him up to date, partially inspired by James Carreras observing the success of the contemporaneously-set feature *Count Dracula*. Houghton, Christopher Lee was unimpressed by his role: "All I get to do is stand around on unhallowed ground, sweep down corridors and make the odd pounce or two." He did, however, praise the powers that be to allow him the indulgence of quoting a line from *Sickier*: "You would play your brains against mine - one who has commanded nations!"

Genuine Chelsea local *AD 1972* filmed in the picture, although 'Hyde Park' was actually Hadley Common, near Borenet, Hertfordshire, star Stephanie Beacham was then-pupil at the local Queen Elizabeth's Girls' School. Going before the cameras in November 1971, the film used the stages at Borehamwood's Elstree Studios. Caroline Munro was the advertising face of Lamb's Navy Run, quickly snapped up by the studio, and now a genre icon. Marsha Hunt - Jini Hendrix's ex-wife - reportedly upset by the 'demon-womanizing' scenes, apparently worried that they seemed so convincing that... If we kept on we would succeed in calling up the devil!', as producer Josephine Douglas, called upon to calm Hunt down, put it. Lee managed to actually draw blood in biting his 'disciple', Christopher Neame.

NEW FROM HAMMER!

THE TIME: NOW

THE PLACE: KINGS ROAD, CHELSEA

THE KILLER: COUNT DRACULA



CHRISTOPHER LEE PETER WASHING
STEPHANIE BEACHAM CHRISTOPHER NEAME
MICHAEL COLES

Count Dracula
Professor Van Helsing
Jessica Van Helsing
Johnny Alcock
Inspector
Gyrfax
Laura
Anna
Joe Mitchell
Bob
Greg
Detective Sergeant
Murray
Peter Cook
Stephanie Beacham
Christopher Neame
Michael Coles
Marsha Hunt
Caroline Munro
Joan Kay
William Ellis
Philip Miller
Michael Kitchen
David Andrews
Lally Bowers

Director of Photography
Designer
Special effects
Music
Costume Designer
Screenplay
Producer
Dick Halliwell
Don Hargreaves
Les Bowie
John Longman
John Longman
John Longman
John Longman
John Longman
John Longman

"It didn't work.
It was a mistake."
- Michael Carreras

Captain Kronos-Vampire Hunter



Kronos
Dr Marcus
Paul Deward
Carla
Gent
Sara Deward
Krono
Lady Deward
Negan
Poleir

Director of Photography
Make-up
Designer
Music
Musical Supervisor
Screenplay
Producers
Director

Hunt Jensen
John Carson
Shane Belmont
Caroline Mason
John Coker
Lola Miller
Ian Hardy
Wanda Vaughan
William Hobbs
Robert Jones

Ian Wilson
Jim Evans
Robert Jones
Laura Johnson
Philip Martell
Trina Chances
Albert Fannell and Brian Clemens
Brian Clemens

Captain Kronos, his hunchbacked assistant "Professor Hieronymus Grot" and the beautiful Carla arrive in the village of Deward. Several village girls have been found dead, their bodies scattered in old age. Kronos believes that a vampire is draining the girls of their life, and lays a trap of dead roads which will come to life in the presence of a vampire.

He is set upon by blind assassins, but fells them with a skillful display of swordsmanship. Meanwhile, the village doctor, Marcia, travels in the home of Paul and Sara Deward, whom aged mother is bedridden. He is later discovered to have been infected by a vampire. Kronos attempts to put Marcia out of his misery, but the doctor is eventually killed by the vamps around his neck. Kronos raids a local graveyard for holy relics to use as protection, but is set upon by a gang of villagers, angry at Marcia's death.

Finally, using Carla as bait, he goes to the Deward estate where he discovers that Lady Deward is in fact a young and beautiful woman - and a vampire. She has used her powers to resurrect her husband, who died of the plague, and Kronos is forced to face him in a swordfight. Kronos wins, and destroys Lady Deward before setting off to fight other vampires, leaving Carla behind.



With director Brian De Palma's trademark screenplay was tinged with vampire lore and hours of vampire pictures in an attempt to capture the film's myth. "It struck me that [they] were all the same. Same build up, same premise, same style in the hair. Spinning some clichés, he devised new twists to the vampire myth—they saved their victims' souls and revive dead souls buried under the ground where they walk. The script was consciously written as the first of a possible series, wherein the aptly named Kraven would travel back and forth in time, messing with and disrupting legendary bloodsuckers. An early twist even gave him a golden touch, and a golden coffin to sleep in; those were accepted for reasons of economy.

Directing, De Palma shot for two-and-a-half weeks on location, followed by five weeks studio, all for a budget

around the \$400,000 mark, and easily achieving \$600 million in fully choreographed movieboards.

Here, James Arness played ideal as the good-looking hero, being a genuinely likeable swordsman and rider. Caroline Blum was presented to De Palma as a fair actress; she'd been contracted to Hammer after *Dracula* A.D. 17. De Palma was impressed by her reading of Lestat; the draft screenplay presented her as a "fancy gypsy girl... but [then] I had her read the part quite naturally, in her own soft spoken voice... it worked, so I reimagined her like never to fit Caliban." De Palma ran out of time at the end of the schedule, and was unhappy that he didn't complete the final screenplay to his satisfaction.

A patchy release in early 1973 put paid to any hopes that Kraven's adventures might continue, although the first three hours of the mid-Seventies *Master of the Vampire* movie did feature the further exploits of the Captain. *

Starring
Van Helsing
Murray
Torrance
Professor Karley
Jessica
Nathaniel
Chia Yang
Lord Curdston
Make up
Special Effects
Art Director
Associate Producer
Director of Photography
Music composed by
Musical Supervisor
Screenplay
Producer
Director

Christopher Lee
Peter Cushing
Michael Coler
William Franklyn
Frankie Jones
James Lumsby
Richard Vernon
Barbara Edling
Patrick Barr
George Burdick
Les Lewis
Lionel Cowie
Don Hingston
John Paddy Bae
John Curran
Philip Marshall
Don Houghton
Ray Slagge
Alan Gifford

THE ATLANIC RITES OF DRACULA

London 1975. Police surveillance of Pelham House reveals several noted businessmen and MPs taking part in a black mass. Inspector Murray consults Lorimer Van Helsing, who recognises a colleague in the surveillance photograph - an expert in germ warfare called Julius Karley. Karley commits suicide after revealing that he is working on a new strain of 'bacillus pestis' - the bubonic plague. Meanwhile, in the cellar at Pelham House, Van Helsing's grand-daughter Jessica discovers a number of vampire girls in chains.

Karley's research is funded by millionaire recluse D. D. Drabham, whom Van Helsing exposes as Count Dracula himself. The vampire intends to release the plague on the 23rd November, the Sabbath of the Dead. Dracula takes Van Helsing to Pelham House, where he has Jessica prisoner - he wants the girl as his consort. As the final rites begin, a fire is started, and the plague is destroyed in the fire. Van Helsing lures Dracula into a hawthorn hedge, symbolising Christ's crown of thorns. Dracula is paralysed and Van Helsing, taking a fence-post, reduces the vampire to ash.

Christopher Lee's dissatisfaction with Hammer's Dracula series had, by now, reached boiling point. Asked about the then-titled *Dracula Is Dead and Well and Living in London* just prior to shooting in 1975, he responded frankly, "I'm doing the next one under protest. I think it's fatuous. I can think of twenty adjectives... fatuous, pointless, absurd. It's not a comedy... (but) it's a comic title. I don't see the point. I don't see what they hope to achieve... I just hope they (the audience) realise that I am struggling against insuperable odds on occasions to remain faithful to the author's original character."

Lee's claims regarding his efforts to maintain the profile of Stoker's creation were heartfelt, so star Jonathan Lumley recalls him carrying the source novel by his side at all times on set. Again, Lee managed to squeeze in a line from Stoker: "My revenge has spread over centuries and has only just begun!" Lumley has also recorded the staking of Vukobri Van Ota's character: "A metal brace encircled her chest, with an indentation in the front in which were inserted one end of the stake. The stake was telescopic like a stage dagger, as it

drove in a blood bag filled with Kensington Gore burst and she howled like a wolf. A visitor to the set had to be helped away, it looked so realistic."

American release was several years later under the feeble title of *Count Dracula and His Vampire Bride*.

The film lost Hammer their Dracula for good.

Lee, finally, in 1979: "I will not play that character anymore. I no longer wish to do it, I no longer have to do it, and I no longer intend to do it. It is now part of my professional past, just one of the roles I have played in a total of 124 films." He has remained true to his word. ♦

"We can start straight. I've been thinking of what sort of wrong, what time, we will need new material - . . ."
 — The Baron

Produced by Terence Fisher. Screenplay by Terence Fisher. Directed by Terence Fisher.



FRANKENSTEIN AND THE MONSTER FROM HELL

PETER CUSHING / SHANE BRANT / MADEIRA SMITH

Dr. Victor
Shane Brant
Angel
Madeira Smith
Necrotic
Vernon
Wild One
Police Sergeant
Judy
Body Snatcher

Dr. Cushing
Shane Brant
Madeira Smith
Doree Farrow
John Strasser
Michael Vane
Ella Wapstone
Sandra Mitchell
Clifford Hillman
Frank Threlkeld

Musical composed by
Maurice Ravel
Director of Photography
Art Director
Make-up
Screenplay
Producer
Director

James H. Brown
Philip Marshall
Irene Perry
Scott MacGregor
Edna Knight
John Tyler
Leslie Stange
Thomas Noble

Cought using corpses from a body-snatcher for his experiments, Doctor Simon Heller is committed to the criminal insane asylum at Carlsbad. He finds that the man who inspired his experiments - Baron Frankenstein - died in the asylum, but the Director is secretive about the details. Heller is later assisted by two wardens, but rescued by a mate girl called 'the Angel', and by a Doctor Victor, who is revealed to be Frankenstein himself, running the asylum under an alias. Acting as Frankenstein's assistant, Heller discovers a secret laboratory where the Baron is working on a new creature, using the monstrous body of an inmate who was killed in a fall from his cell. Frankenstein's hands were hurt in a previous accident, and Heller has to perform the final operation, to transfer into the 'new' body the brain of an elderly professor who died in the asylum. The operation seems successful, but the criminal's nature reasserts itself - he was obsessed with broken glass - and the monster attacks Simon with a broken bell-jar. Frankenstein wishes to mate his monster with the Angel, but it escapes and is torn to pieces by the inmates.

Peter Cushing returned as the Baron, albeit beneath a *Beau Brummell* wig, for what would prove to be his swansong in the part. "... they couldn't bring Frankenstein up to date," he said later, "only make him more ruthless and that's where they fell down with the horror films, they couldn't really take them anywhere else..."

The Hammer loved the star Madeleine Smith took the part of Angel and, among other things, the change in Cushing after Helen's death: "... he'd become so gaunt and pale-looking," Smith was full of praise for her director, Terence Fisher: "He would always ask you what you wanted, how you felt about something, and that's rare... no matter what you wanted, he was willing to listen."

It would be Fisher's last feature. He'd worked very hard with Cushing in establishing a rationale for the Baron and all his works. "He started with a great ideal to produce a perfect being. He went through many failures - because he's always got to fail - and at the end of *Frankenstein* and *the Monster from Hell* he says, and I quote, 'I am the creator of man.' You've had so many monsters by then that at last you (can) say where this monster has come from. He comes from Hell, from Evil, from Frankenstein's mistaken belief that he is the creator of man, which of course he isn't, and will never succeed in being."

Terence Fisher died in 1980. *

HAMMER HORROR!
DRAGON THRILLS!

The First
Kung Fu
Horror
Spectacular!

The Legend Of The 7 GOLDEN VAMPIRES^x

THE LEGEND OF THE
7 GOLDEN VAMPIRES^x
PETER CUSHING · JULIE EGE
DAVID CHIANG

ROBIN STEWART / SHAW / SZU / CHUNG / HONG

Transylvania, 1880. Kah, oriental disciple of Count Dracula travels to the castle of his master. Dracula rises and, holding Kah to him, takes his form to leave the castle and walk the Earth.

1904. Delivering a lecture at a University in the Chinese province of Chungking, Professor Van Helsing links the local legend of the Seven Golden Vampires to his own fight against Count Dracula. He relates the terrible fate that befell a man opposing the Vampires and meets the young Hsi Chiang, grandson of the man in the legend. Hsi tells Van Helsing that the village is Ping Kwei, his ancestral home, and gives the Professor a sacred medallion as proof.

Professor Van Helsing
Hsi Chiang
Vanessa Beres
Leyland Van Helsing
Mei Kwei
Dracula
British Consul
Kah
Hsi Ta
Hsi Kwei

Peter Cushing
David Chiang
Julie Ege
Robin Stewart
Shih Szu
John Forbes-Robertson
Robert Hanna
Chau Sen
James Ma
Lai Chia Yang

Directors of Photography
Special effects
Assistant to Producer
Art Director
Make up
Composer
Musical Supervisor
Screenplay
Executive Producer
Producers
Director

John Wilson BSC and Roy Ford
Les Bowie
Christopher Carreras
Johnnie Hsu
Wu Hui Ching
James Bernard
Philip Martell
Don Hoaghton
Michael Carreras
Don Hoaghton and Vee King Shaw
Roy Ward Baker



Later Van Helsing's son Leyland is at a party with Vanessa Beres, a rich widow. The pendant attracts the attention of Yang, a Tong leader and they are attacked on the way home, but defended by a group of fighters. Van Helsing agrees to save Ping Kwei from the curse and Hsi's brothers and sisters accompany them - they are all skilled in martial arts.

On the way, they are attacked by Yang and his men, then by a swarm of bats which turn into vampires. Meanwhile, at Ping Kwei, Dracula sends out his vampires to attack the village. In the temple outside the village, Dracula's ritual sacrifices are begun. In the final battle Vanessa becomes a vampire, Hsi kills her and himself. Van Helsing faces Kah and forces Dracula to show his true face, before destroying him and freeing the village at last.

The then current vogue for Kung Fu movies took a Hammer crew to Hong Kong in search of a formula that would infuse fresh blood into the palling Dracula myth. A co-production deal had been struck with the local Shaw Brothers company to make both this and a thriller, *Shatterer*.

Lee's refusal to continue his portrayal of Dracula necessitated a recasting; the script requires replacement John Forbes-Robertson to appear only briefly in traditional Transylvanian garb. Also cast was David Chiang, the Shaw Brothers' protégé and answer to their rival Bruce Lee. The ever loyal Peter Cushing picked up Van Helsing's crucifix, once more; sadly, this would be his last feature for the company. Even when gravely ill, he vowed that he'd appear in any Hammer revival, but "only if they have me sitting in a comfortable chair." It was not to be.

Upon their arrival in Hong Kong, director Roy Ward Baker found that all was not as expected. Vee King Shaw, co-producer, had wanted a local crew to arrange, direct and shoot the martial arts scenes. Baker stood firm and insisted upon directing them himself. Also problematic were the 'sound stages' provided - a row of tin Nissen huts, none soundproofed.

The completed film's release was erratic, and extensively cut in America, where it languished unseen until 1979 and finally distributed under the limp title *The Seven Brothers Meet Dracula*. In the East, it was known as *Dracula and the Seven Golden Vampires*.

Further Dracula films were planned. *Kali, Devil Bride of Dracula* (aka *Dracula in India*) would have taken Van Helsing to the Himalayan foothills and a confrontation with a Thuggee sect led by the King of the Undead. *The Dracula Odyssey* was a quartet of Dracula shorts, set in a number of different times and places. And *The Insatiable Thirst of Dracula* would apparently have starred the winner of a national talent contest in the lead.

Hammer's Count has not since seen the light of day - or night.

John Verney
Fucker Michael
Ansa
Henry Beddows
George De Grass
Catherine
Eveline De Grass
David
Ansa
Margaret
Screenplay
Producers
Director
Director of Photography
Art Director
Special Effects
Makeup
Music Supervisor

Richard Widmark
Christopher Lee
Honor Blackman
Derek de Mar
Michael Goodfellow
Nastassja Kinski
Eva Marie Menezes
Anthony Valentine
Derek Francis
Isabella Terzyska
Christopher Wick
Ray Skerres
Peter Sykes
David Machin
Don Pardo
Les Bowie
Jim Allington
Yann Gueff
Philip Martel



In 1970, and Hammer is struggling, finding it increasingly difficult to obtain widespread distribution for their pictures, flooding big-budget genre opposition in films such as *The Exorcist*. This third Dennis Wheatley adaptation would eventually be co-produced by a German company, Terra Filmkunst; the budget a sign of the times - \$1 million - the most expensive Hammer film ever made. A mainstream star playing here John Verney was thought crucial to the success of the picture; many of those considered - Vincent Price, Stacey Keach, Richard Chamberlain, Richard Dreyfuss - were found to be either unavailable to shoot in the early autumn, or simply too expensive. Richard Widmark was eventually cast by director Peter Sykes. The film was shot on location in London, High Wycombe and Elstree over eight weeks from early September. The climax of the film proved problematic; shot by Sykes was a version in which Lee's satanic priest is destroyed by demonic creatures after he 'breaks the circle'. He disintegrates in the mists.

Deemed 'old hat' by the producers, he's simply knocked unconscious in the final cut. Wheatley and Lee were particularly unhappy with the gruesome birth of the 'demon baby' creature. Lee "... that hideous, bloody puppet clawing its way out of the woman's belly, should never have been shown."

Released in England on 4th March 1970, the film again suffered poor American distribution, the last thing the company needed. They were unable to get another feature in production until 1978; a remake of Hitchcock's *The Lady Vanishes*, with Cybill Shepherd. It was the failure of this that effectively scuppered any hopes of Hammer remaining a viable feature film production company, although the name did live on into television production, notably with the anthology series *Hammer House of Mystery and Suspense*.

And then all went quiet. And then ...

L Henry Beddows approaches the American occult novelist John Verney, asking him to marry Catherine when she arrives from Bavaria to celebrate her eighteenth birthday. The girl is in danger from a group of satanists, so Verney hides her in his home and her partner David to help protect her. Catherine's 'Convent School', Father Rayner and his assistants Eveline and Ansa. Verney's contact with Catherine, alerting Verney. With the aid of the Bishop who was years ago for the blasphemous worship of the devil Asatoth, Verney kills Ansa and runs away from Verney's home. At a local church, Rayner tells him for Beddows. Catherine is to be given a baptism of blood as the Bishop requires only the baptism to become Asatoth incarnate. Verney discovers Verney in his magic circle, finally turning Asatoth's powers on the satanist and Verney leads Catherine to safety.

The Future of Hammer

1 joined Hammer in October 1963, initially for only four weeks work. I was hired to act as Production Supervisor on *The Evil of Frankenstein* and stayed on as a Production Supervisor for many other projects throughout the sixties. After becoming a Company Secretary and a director of the company, in the seventies I became a producer, eventually handling 41 films.

In the mid-seventies Sir James Carreras sold Hammer to his son, Michael Carreras. However, a combination of factors conspired against the company during this period of depression in the British film industry and Hammer fell into relative inactivity. I left to form my own company, Cinema Arts International, and produced a television series and two feature films.

Meanwhile, things had taken a turn for the worst at Hammer and I was invited back by the receivers in 1981. Together with my business partner Brian Lawrence we kept the company's name alive with the television series *Hammer House of Horror* and *Hammer House of Mystery and Suspense*. I assumed full control of Hammer in 1987.

It took three years to sort out, or in some cases simply locate, the components of our immense library of films. Once that had been done I concentrated on establishing the production deals that will hopefully restore Hammer to its rightful place as a successful production company. Now, at the end of 1994, we have struck an important deal with Warner Brothers. My associate in Los Angeles, Richard Donner, will be working with us to produce two films in 1995 - a new story called *Hidesous Whispers* and a remake of the classic Hammer film *Quatermass and the Pit*. In this country, we expect the first wave of new Hammer films to begin with *Vlad the Impaler* - a film we hope to begin shooting in spring 1998.

This will only be the beginning. Advanced plans are in place to institute a regular cycle of Hammer pictures, which will include remakes of classics such as *Taste of Fear* and my personal favourite, *The Devil Rides Out*.

This magazine has celebrated Hammer's past triumphs. We're working hard to secure the company's future success.

Roy Skeggs,
Chairman, Hammer Film Productions.

Hier facht sich an gar ein graußem
Wirkungsbildnis, das dem Wahn und
Wort. Die Welt wird hier, die Welt wird hier, die Welt
geworden ist, die Welt wird hier, die Welt wird hier

